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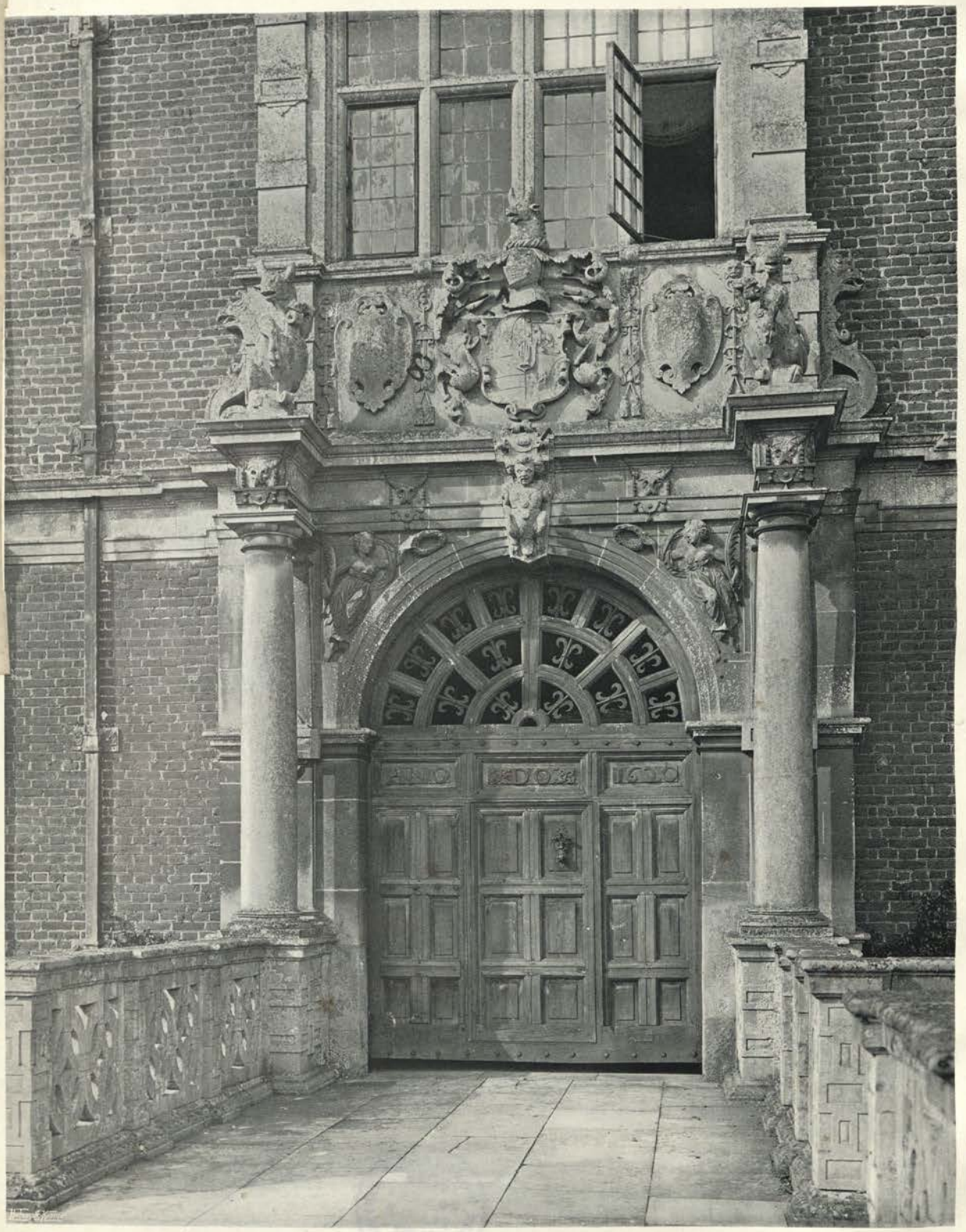

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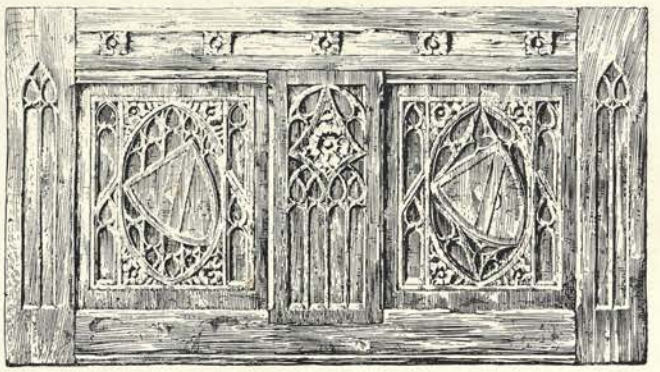
IN ENGLISH HOMES

THE INTERNAL CHARACTER FURNITURE AND ADORNMENTS OF SOME OF THE MOST NOTABLE HOUSES OF ENGLAND HISTORICALLY DEPICTED FROM PHOTOGRAPHS SPECIALLY TAKEN

BY CHARLES LATHAM

VOL. II. 1907.



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INTRODUCTION.

FROM the state of society represented in Saxon Aelfric's "Colloquium," where the carpenter "makes houses and bowls," to that where, as in our day, every portion of our elaborated dwellings is the product of a specialised trade, is a far road to travel. In a mere Introduction, such as this, we cannot linger in its byeways or turn down into its field-paths, however fascinating they may be. We must, in modern traveller's fashion, rush along the highway, and notice only the most striking changes and the most salient features of architectural evolution.

Architecture, if we include in that term the inward fitting as well as the outward walling of our houses and public buildings, is, of all arts, the one which most closely concerns us, as it plays so large and constant a part in the circumstances of our lives and surroundings. Those who do not build houses buy and alter or rent and redecorate them. Or, if not even so much as the latter, they at least have the outlet of complaining how badly it has been done for them, and of asserting how much better they would themselves have performed the operation. Interest of some sort in some phase of architecture, if it be but a question of wall-papers, exists widely—almost universally. But is that interest, at all generally, of an intelligent and informed kind? Has it led to some study of the principles and practice of this art? Has it resulted in some capacity to differentiate, broadly and roughly, between the good and the bad? Often, yes, and increasingly so. And yet we should not over-plume ourselves on our superiority; we should hesitate before we compassionate our fathers and grandfathers for having lived amid Early Victorian ideals, and for having relished Early Victorian art. "Physician, heal thyself," is a maxim which must still stand at the head of our copy-books. The other day we came across a house of considerable historical and architectural interest. Its large set of Jacobean plaster ceilings was quite remarkable and unusual; original woodwork of the same period was well and amply represented. It was changing tenancies, and the landlord was permitting the incomer to do it up. His taste went into papers of the richest crimsons in florid patterns, and these he liked to "throw up" by painting the woodwork to "imitate maple," which was done by putting on a brilliant coat of chrome and dragging over it a brush dipped in a hot, foxy colour.

The country that still allows the surviving masterpieces of one of its most original and interesting periods in decorative art to be thus degraded must not boast of its æsthetic advance; rather must it sit in sackcloth and ashes and seek to amend its ways. And how can it do this better than by spreading wide a knowledge of such masterpieces, by placing them before the eyes of all who can and will see in a life-like presentment, and in a form which admits of a clear and rapid understanding of their merits, their peculiarities and their varieties? Much good endeavour to reach this desirable end is made in these days, and this volume, like its predecessor, will, we trust, take its place as a worthy and welcome member in the deserving and praiseworthy band of publications which exhibit pictorially, and explain critically, past and present examples of the architecture of our land. In this volume, half a hundred of the remarkable country places in which England is so rich pass under review. They are drawn from many counties, they represent many styles and they are offered in chronological order. In this there is often some difficulty, and there must, in any case, be occasional anomaly. Many of our finest buildings belong to several ages, and exhibit several styles. They are the resultant of frequent alterations, additions and subtractions, and their interest is often heightened thereby. But it leads to some confusion in affixing the labels, and the plan has been adopted of not invariably placing them according to the time of laying the first stone, but according to the most marked character which our views of them exhibit. Broadly speaking, they fall into four groups, to which the names of Gothic, Renascent, Classic and Modern may be given for the sake of brevity and simplification. There are, of course, subdivisions and overlappings of the groups, and there are points of dissimilarity as well as of likeness in the most cognate examples. All these matters are frequently alluded to in the account of each place, and a general but succinct exposition of them is the object of this Introduction; glancing, however, very rapidly at the classic and modern periods, as it is hoped to deal more fully with these important groups in a future volume, specially arranged to contain a notable selection of their best examples.

Alterations in the character of our buildings spring as often from change of habit as from change of taste. A hall, and a room or two off,

accommodated a great mediæval municipality for official purposes. How many hundreds of rooms for office and business requirements are needed by the London County Council to-day, those architects who are now puzzling out the intricate arrangements in the plans they are preparing for the new County Hall best know. But so complete a change of scheme and requirement needs so essentially different a form and character of building that the whole style alters, and new proportions and different details are forced by convenience as much as they are developed by taste. This is equally true of domestic buildings. The hall, and a room or two off, was also what the mediæval baron or knight needed for his dwelling. Development of wealth and of ideas of comfort and elegance modified the hall, multiplied the rooms and revolutionised the arrangements. With such matter-of-fact alterations waves of æsthetic change were concomitant, but not independent; and only in so far as the æsthetic changes did, or in the present day do, take into consideration the practical requirements, and intelligently and thoughtfully weld the style and the needs into an honest and harmonious composition, shall we find the architectural result really satisfying. There may be much quaintness and cleverness without this, but not a living and a wholesome art, and we purpose keeping these principles well in view during our survey.

Of the age when "houses and bowls" were the product of the self-same craftsman we need say little. Saxon kings and earls no doubt had their primitive hall, and even a chamber or so off it, but the Saxon of lesser degree was hutted rather than housed. No Saxon dwelling remains as an example, and even of the Norman period few domestic edifices are preserved. Such as there are, are essentially military, as these alone have had strength and substance to live through the centuries. But military use implies special forms and conditions, and the Norman keep is not a typical dwelling of its age. Single, or at most double, storeyed buildings, loosely knit together, or even separately grouped, formed the mediæval type whenever the utmost defensive strength was not the first and principal desideratum. The condensation of plan and multiplication of floors of Rochester Castle—to give one instance—with its 100ft. of height and its hall up on the third floor, tightly fitted with other rooms into a parallelogram, was a design forced upon its builders by the danger which constantly threatened a small conquering class in a hostile country, and was abandoned whenever and as soon as conditions of greater security or of more elaborate and extended systems of fortification prevailed; but where constant petty warfare and local armed affrays continued as a normal state of things—as on the Anglo-Scottish borderland—the plan of the Norman keep long survived, and was the type dictated by necessity even for smaller houses. The peel-tower of Sizergh (page 103), dating certainly not earlier than the latter half of the fourteenth century, was a complete four-storeyed house of two or more rooms to a floor, loopholed merely in the lower half, as the ground floor still is, and as the first floor also was until modern conditions replaced the ancient aperture with a broad four-light window, modelled on the original ones of two lights, which the height of the top floors rendered safe. The Sizergh peel-tower is quite typical of its own district; but elsewhere in England, in the fourteenth century, very differently planned houses prevailed.

The Norman baron who could afford to build on a large and expensive scale was of the class that needed most protection, and so dwellings, other than keeps, of considerable size and of durable material were infrequent, and the survivals are too few and imperfect to delay us. But even before the style changed, expansion had set in, and Bishop Pudsey at his great Castle of Durham stretched out from his predecessor's keep and built the long building, with its upper and lower halls of immense length, which survives, much mutilated, indeed, yet affording us, in the great doorway and in the window arcadings, some of the most beautiful and elaborate Norman domestic work extant. A hundred years later Pudsey's conception of the house plan was as much superannuated as his style of architecture, and Bishop Anthony Bec filled in the lower side of the great quadrangle with his splendid and lofty Gothic hall 100ft. long, and with other accompanying rooms and offices, forming the typical dwelling of his age, and such as, on a small scale and with less powerful defences, the country knight was erecting in many parts of the land for his better accommodation. Ightham Mote (page 1) offers an example, somewhat altered in its form and grouping by the many extensions and changes which various subsequent generations have made, yet retaining its essential features. The older parts appear to have been built in Edward III.'s time by Sir Thomas Cawne. Here we have the moated parallelogram, and on the side opposite to the drawbridged entrance was placed the residential building, composed of a central hall, with kitchen and buttery attached at the lower end, and at the upper end a building containing partly-underground vaulted cellarage, and above a solar or chamber and a chapel. This in Early Plantagenet times often completed the accommodation; offices, stables, farmery and such-like annexes to a self-supporting and self-defending family occupying part or all of the remaining sides of the quadrangle. At Ightham the hall door seems to have opened straight into the room, and not, as usual, into a screened entry; but the kitchen and buttery doors are there, and at the upper end is the arched doorway giving into a space whence was reached the vaulted cellarage and the newel stair—now replaced by

an ampler one of the seventeenth century—leading to chapel and solar, whose position and character subsequent alterations have not obliterated.

Entries in Royal accounts and such-like documents show us that even the manor houses which our kings possessed scattered over their many estates in every part of the country, and which they were apt to occasionally visit in person for a few days, were devised on this same simple and exiguous plan. Such was the house built at Woolmer in Hampshire in 1285 for Edward I. The hall and the kitchen were of timber plastered over, but the upper chamber—whether over cellars, stables or what, we do not know—was stone built, as were also the little accompanying chapel and the wardrobes. Though the arrangement was the same as in the habitation of a mere knight, the size, of course, where a large retinue had to find roof room, was largely increased. The Woolmer chamber was 72ft. long, and the hall was probably of proportionate size—as large, perhaps, as Edward's trusty councillor, Bishop Bec, was adding to his Durham Castle. Again, as the chamber was of such great length and had two fireplaces, it may well have been boarded off into compartments, whereof the king would have the innermost. Wainscoting was already in use, but of the plainest kind, merely boards fixed side by side and painted in bright, simple patternings. Even this primitive style of fitting rooms was probably, at this time, somewhat regal, and did not find a frequent place in the homes of lesser folk. Neither then nor much later was a chimney usual in the hall—that at Ightham is a later introduction—where the fire burned on a central hearth, as we find at Stokesay and Penshurst, the smoke escaping through a louvre in the roof. But the chamber had a chimney from fairly early times. The fire was placed against an outer wall, and a hood, resting on columns or brackets, was built forward over it. Where the slanting roof of the hood merged into the wall, the flue sometimes was taken straight out through the wall and there ended. This primitive fashion, however, was probably never at all general, and was soon superseded, and the flue ascended the wall to its top or above it, terminating in a pierced spire or other Gothic motif. Of the thirteenth century hooded fireplace the gatehouse of St. Donats (page 16) gives us a good example, and original, except that part of the hood has been renewed on exactly the old lines. It and the gatehouse which contains it are the only portions of this castle which are so early, the main part of it showing, as also do the still rather later manor houses of Athelhampton (page 33) and Cotehele (page 43), the developments

GOTHIC WORK AT ST. JOHN'S COLLEGE, OXFORD.

which took place in the later Gothic times. For though at Maxstoke (page 9) we have an excellent example of fourteenth century architecture, so far as its gatehouse and the corner towers of its *enceinte* are concerned, the house itself has suffered too much from repeated alterations to afford a picture of how the Earl of Huntingdon housed himself in 1340. It does, however, still shed a light on the early clumsiness of planning, and the little feeling there was for the sanctity and aloofness of the chapel, which is here placed between the hall and the kitchen, and was, so far as its west end was concerned, the service passage between the two. The hall being at a higher level, there was a flight of steps of easy gradient leading across the chapel against the west window, whose sill is sloping in consequence.

With the fifteenth century, we reach a period in our domestic Gothic of great importance, since we have abundant surviving examples, and the accommodation shows such development in size, arrangement and decoration that it offers a style which lovers of Gothic may not unfitly or unsuccessfully use for modern building; whereas the attempts to use Norman and Early English forms for villa residences have been, and must continue to be if again attempted, offences against both taste and reason. The spirit and the needs of the two periods are too divergent to permit of the reasonable translation of the architectural terms of the one into the housing problems of the other; but though this is in some measure also true of the fifteenth century, to those who are prepared to imitate late mediæval modes of life, late mediæval architecture presents a possible style to copy, for the necessary modifications made in original examples of the time have, in clever and capable hands, brought them sufficiently within modern conditions without destroying the essence and soul of the age which produced them.

Local circumstances largely dictated the substances used in mediæval building. Transport was too difficult to encourage the normal builder to get his materials from afar. Stone buildings are general only in stone districts, and where fine freestone is handy the building is more elaborate, as at Athelhampton, than where the neighbouring quarries supplied a hard limestone, as at St. Donats. Where stone was lacking, oak trees might be abundant, and though timber-framed buildings appear in many districts, such as in Kent, Surrey and Sussex, they are finest in Lancashire, Cheshire and Shropshire, as Samlesbury (page 81), Adlington (page 71) and Park Hall (page 135) show. In early times oak framing largely supplemented the chalk and flint of the Eastern Counties, but in the fifteenth century all of these were brushed aside by brick. Freely used by the Romans, brick-making ceased in Britain with their departure; but it remained the chief medium in the Low Countries, and the close connection of Flanders with our South-Eastern Counties led to its reintroduction there. Even in a thirteenth century house like Little Wenham in Suffolk, brick—Flemish in pattern, if not in make—enters largely into the walling, and though this is exceptional at so early a date, yet the great majority of the fine late Gothic places in Norfolk and Suffolk are of brick, often beautifully and elaborately moulded. Often where stone is abundant brick appears in the chimneys. These were rapidly multiplying in the fifteenth century. Most of the now fairly numerous chambers had them, and even the hall fire is moved from the centre of the room on to one of the exterior side walls, whose thickness permits the hearth and flue to be built within it, so that the hood gives place to a depressed arch flush with the wall, sometimes unadorned, but more often surmounted with a mantel of carved panels of geometric tracery or heraldic shields, as at St. Donats (page 25). Though the hall chimney, from its position, stood alone, those of the chambers in a storeyed building would naturally now rise together from the roof in a cluster; and it was for this clustering, carried out with much design and elaboration as a leading feature of the skyline, that brick was found so amenable a substance. The hall in the fifteenth century is still the "house place," and St. Donats affords us a good example of both its exterior and interior arrangement. It is entered at one end through a porch, which very frequently has a small bay-windowed room over it, which opens on to the screens off which are the offices, and these now may have important chambers over them. The hall goes up to the roof, which offers a fine field for elaborate workmanship and clever structure. That at St. Donats is a simple example, but those at Adlington and Samlesbury exhibit much more detail and carving, while the Athelhampton one is an example of the later "hammer-beam" style, which reached its greatest perfection under Wolsey at Hampton Court and Christchurch. At the upper or dais end of the hall, there were one if not two recesses of considerable size. To these the name of oriel is rightly applied, even where, as at Lytes Carey, they form almost a separate room with its own fireplace. The origin of the word is obscure, but as, in 1237, Henry III. orders a "fair private chamber well vaulted" to be made "as well in the upper and in the lower story of that oriol," it was then, clearly, something more than the bay window to which it is now limited; and in the fifteenth century it was the word generally applied to such square or octagonal fronted recesses as were entered by a large archway from the upper end of the hall, as we see in the views of St. Donats (page 24) and Athelhampton (page 35), and which by another arch or arches, fitted with doors, gave access to the other rooms, now perhaps several in number, on the ground floor beyond the hall, and to the staircase leading to those above.

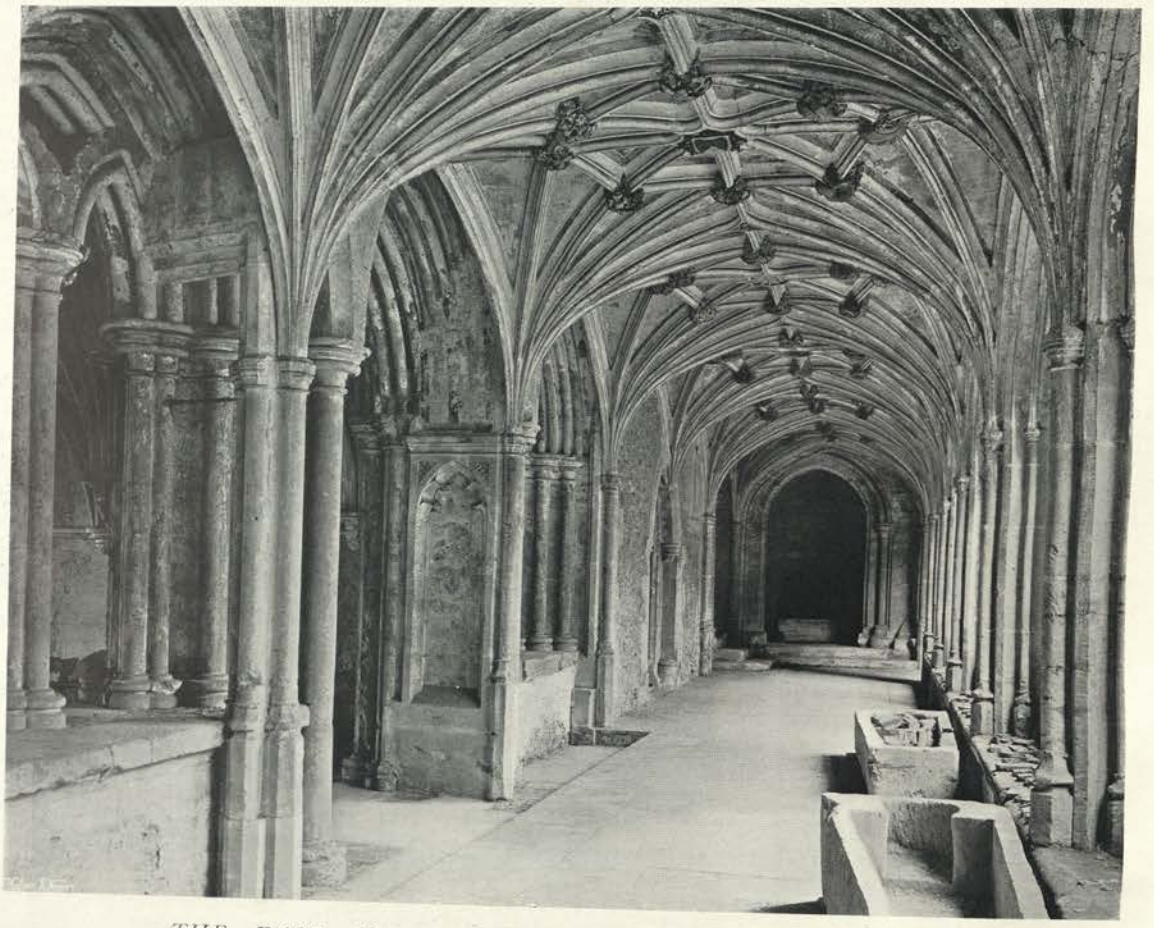
The increasing desire for both space and privacy is well shown in the case of Caister. Very little of this fine brick-built Norfolk

castle—or rather fortified mansion — remains; but from the inventory made after its builder's death in 1459 we get some idea of its arrangement, accommodation and furnishing. Sir John Fastolf (whose connection with Hever and Blickling is mentioned under those places), soldier, landowner, money-lender and merchant, was also a great builder. Though, after he had returned from the French wars and was of the King's Council, he lived principally at his house in Southwark, yet he was for years building and occasionally visiting at Caister, one of his inherited estates, and finally established himself in the completed mansion in 1454. Twenty-six chambers containing one or more "fedderbeddes" are mentioned, and there were beds—each with "materas, payre of shetys and coverlet of blewe and rede"—in both the "grete" and the "sumer stabull." The porter, cook and gardener each have their chamber, though the last is not quite so much of a personage as the others, and sleeps on a "materas" and not a "fedderbedde." Sir John's own chamber has arras hangings to the bed, tapestry coverings to the benches, and worsted curtains and wall hangings. In the great chamber, the subjects of the hangings are

IN THE OLD DIVINITY SCHOOL, OXFORD.

described. There is a "cloth of arras of the Schipherds," a "coverng with j geyaunt smytyng a wild bore with a spere," and a "tester with one gentlewoman in grene taking a mallard in hir honde." Most of the arrases, however, are scheduled separately, being probably put away in the wardrobes or storerooms. They are in quantity, of all sizes and subjects, religious and lay, and include a "blewe hallyng," that is, a set of arras cloths for the walls of the hall. Though there are no chambers without a bed, no parlours are mentioned, unless it be the "toure parloure," whose "pece of rede worsted" is included in the movables in the "great or summer hall." The custom of sitting, receiving and even taking meals in the bedrooms continued long after this. The great chamber beyond the summer hall, though bedded, was no doubt much used as a reception-room, and a "winter hall" which is mentioned would often serve as a family dining-room, as the fashion of dining apart from the retainers was now obtaining with people of position and fashion like Sir John. As the hall still habitually had its sides clear of other buildings and went up to the roof, the house was thereby completely divided into two, and at least two stairways were necessary even in small manor houses; and where there was an upper storey to the buildings set round the great quadrangle, and even extending into the outer bailey as at St. Donats, the number of stairways was large, and the general mode of access from one set to another and to the hall and chapel was across the open court, as is still the case in an Oxford college. That the chamber accommodation was large and well fitted at St. Donats is clear by the number of carved fifteenth century chimney-pieces scattered all round the court on the upper floor; it may almost have rivalled Caister in their number.

Though the hall roof was always of wood, rooms with storeys over were often vaulted, at first plainly, then, as wealth and fine building increased, elaborately ribbed, bossed and panelled. The archway through the gatehouse was an opportunity for exhibiting good work of the kind, as we see at Maxstoke (page 13) and at Cotehele (page 46), though the latter shows the simplicity and plainness which characterises Cornish granite work. The roof of oriels, either the great hall oriel, as at Athelhampton (page 35), or the smaller bays of upper rooms, as at St. Donats (page 20), was another choice spot for the mason's craft. Neither in this nor



THE EAST CLOISTER AT LAYCOCK ABBEY, WILTS.

in any other Gothic form and feature was there any difference of style between ecclesiastical and lay work The gargoyles at St. Donats Castle and at St. Donats Church are identical. The cloister at Laycock (page xviii.) gives us an excellent example of fifteenth century vaulting. Laycock was, when the cloister was built, an Augustinian nunnery, and at the Dissolution it passed into the hands of Sir William Sharington, who used most of its domestic buildings, with but small alteration, for his own habitation, and thus preserved for us this good bit of Gothic work as applied to the purposes of a religious house. The Oxford Divinity School is an example of a hall with a stone vault, as it is a ground floor with the most ancient part of the Bodleian Library over it. The building was begun in 1429, but proved too costly for the University resources, and operations were so frequently intermitted that it was not completed till 1489. The whole design, including the vaulting, is one of much splendour ; the lines are graceful and the carving (as of the little niched figures in the pendants) is exquisite. But the unusually wide span must have taxed the skill of the master builder until he evolved the principle of transverse supporting arches, and so introduced the "fan" vaulting which, a little later, reached its climax at the sister University and in Henry VII.'s chapel at Westminster, and of which a delicate little example appears in the bay window of the Abbot of Gloucester's house at Prinknash (page 336).

As the mediæval hall, by its position and requirements, dictated the interior arrangements, so did it control the exterior design. Except where there were gate or other towers, its gabled roof, with its central louvre, was the highest point of the skyline. Its tall traceried windows, its projecting porch and oriel, its massive and shapely chimney rising from an outer wall, were the main features of the elevation. On either side of the hall the other buildings were grouped with much variety, freedom and looseness ; so that the inward purpose of the various parts of the house received outward recognition from the detachment of the roofage and the character and disposition of the windows. Often they were added to or altered to suit changing habits and increased requirements ; but even in a case of synchronous building no special effort at symmetry was made, and probably no complete design was preliminarily drawn out, or afterwards followed. Design, indeed, was little needed until symmetry was demanded. The parts were thought out by different minds and created by varying hands, and the whole came together as best it could, the result proving fully satisfactory, owing to the instinctive sense of proportion possessed by the mediæval craftsmen, which produced sufficient and satisfying balance, while the haphazardness of grouping gave much picturesqueness. These conditions are of the essence of Gothic architecture, and add to the difficulty of a successful return to it. To-day, a single mind plans the whole and settles every detail, a system essential to the classic style ; but with the Gothic, the modern architect is seldom able to steer a clear course between the Scylla of iron-bound symmetry and the Charybdis of over-studied and intentional quaintness, while the modern craftsman is too subservient to another man's mind and model to avoid a measure of mechanical lifelessness in his work.

Large habitations in the fifteenth century fall into two groups : that where strength against attack was still the first consideration, and that where some reliance has come to be placed upon the reign of law. We have the manor house, moated, perhaps, and certainly with solid gate-house, and with its principal windows opening on to the security of the courtyard, as was the case at Athelhampton and Adlington ; and we also have the castle with rampart, machicoulis, portcullis and the general apparatus of fortification, as at Hever (page 53) and St. Donats. Often there was local reason for this ; St. Donats, indeed, was "between the devil and the deep sea," with pirates on the latter, and native restlessness, sometimes successfully headed by an Owen Glendwr, representing the former. Yet such castles were not in their essence military structures ; they were dwellings on the same plan, and admitting of the same general mode of life, as the manor houses, but with some additional means of repelling onslaughts in the shape of stone bulwarks and armed retainers. And during a great part of the fifteenth century such accessories had much to be said in their favour. The frequent risings against the usurpation of the first Lancastrian king were followed by the still more tempestuous times and lack of governance which mark the long quarrel between the Houses of York and Lancaster, when the baron once more sought to make a law unto himself and set up force as the arbiter between himself and his neighbour. The Paston letters show the difficulties and dangers which beset a prudent lawyer and business man like Sir John Paston in his attempt to retain the properties he was legally acquiring. He had purchased from the son of the poet Chaucer the manor of Gresham ; but the powerful family of Hungerford disputed his title, and in 1450, while Paston was in town but his wife in residence, sent "a riotous peple, to the nombre of a thousand persones, arrayd in maner of werre with curesse brigaunders, jakks, salettes, gleyfes, bowes, arows, pavyse, gonnes, pannys with fier and teynes brennyng therein, long cromes to drawe doun howsis, ladders, pikoys, with which thei myned down the walles and long trees with which thei broke up yates and dores." This weirdly armed array drove out the household of twelve persons "and cutte asondre the postes of the howses and lete them falle, and broke up all the chambres and coferes within the seid mansion." Gresham was clearly a timber-framed group of buildings—though one mansion, it was several "howses"—and its walls

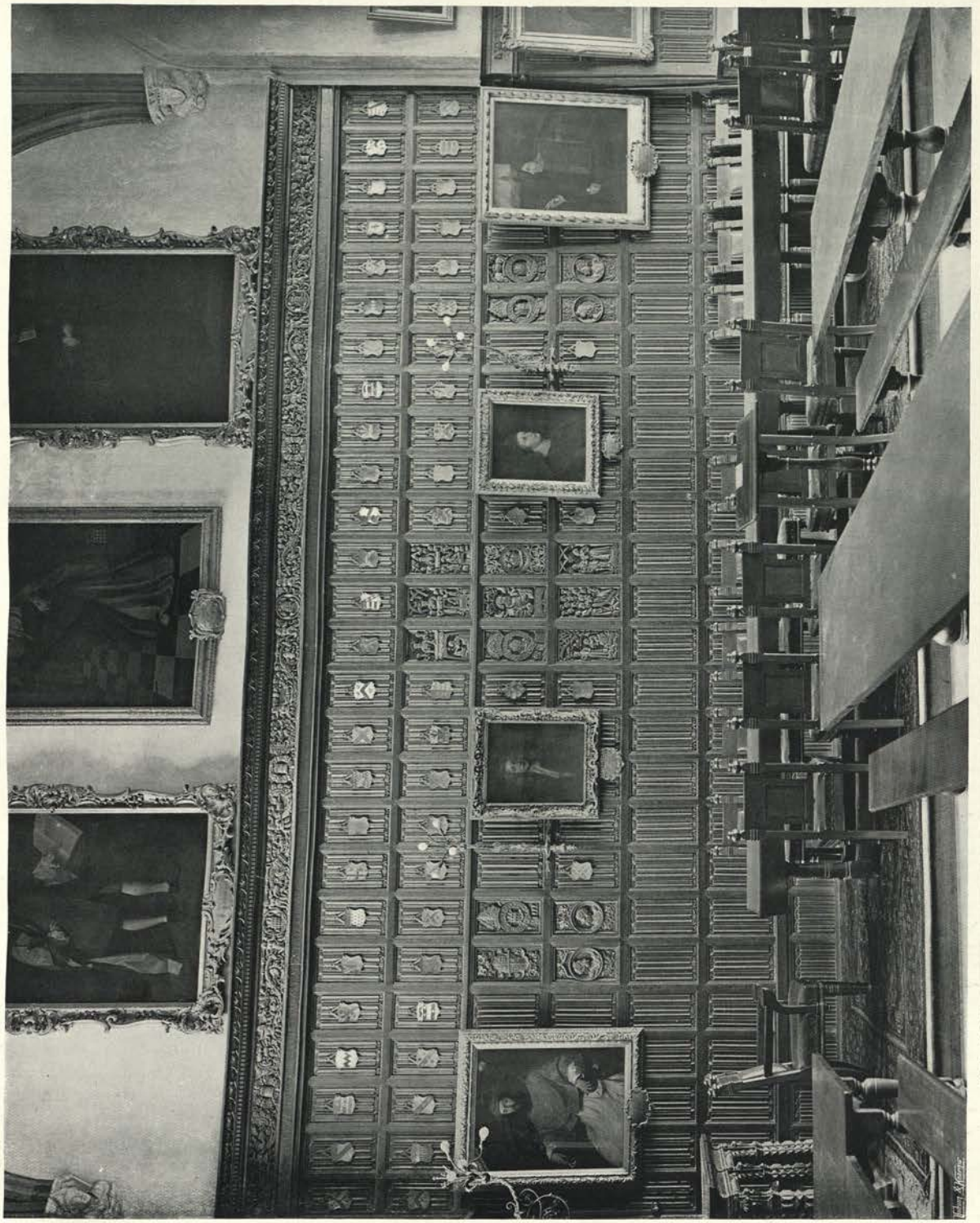
could easily be reached and undermined, and its great oaken gates battered down with the "long trees." Later on, the inheritance and trusteeship of the Fastolf estates proved to be by no means a bed of roses to the Pastons. In 1461, the Duke of Norfolk took possession of Caister and held it for a time. In 1465 the Duke of Suffolk set up a claim to the lordship of Hellesdon. "The Duke's men took possession and set John Paston's own tenants to work, very much against their wills, to destroy the mansion, while they themselves ransacked the church, turned out the parson and spoiled the images. They also pillaged very completely every house in the village. As for John Paston's own place, they stripped it completely bare; and whatever there was of lead, brass, pewter, iron, doors or gates, or other things they could not conveniently carry off, they hacked and hewed them to pieces." The Eastern Counties were, at this time, among the wealthiest and most prosperous in England, yet, even here, the age of the unfortified house had clearly not yet been reached. It came, however, with the Tudors; but with it also much else came, for under the new dynasty were to be developed new views and methods in politics and in religion, in art and in learning, in social institutions and in habits of life; and every one of these changes was to react on the fashion of the Englishman's home. It ceases, not only in the case of the noble and magnate, but of the squire and merchant, to be a simple hall and becomes a complex dwelling; no longer centring in a great room where all live in common, but having a series of apartments, where not merely is the master more differentiated from his retainers, but where the various phases of daily life and the various sections of the family have separate allocation. If the hall lessens in size and importance, the parlour, the withdrawing-room, the gallery and even the library one by one appear and acquire specialised purpose and function.

Although the impression which Cotehele, built in Henry VII.'s time, creates is one of full mediævalism, we find here a late rather than an early arrangement; for the hall (page 47) is entered somewhat centrally, and, therefore, there is no screen or gallery at the lower end; nor is there a dais or oriel at the upper end. Whether accidentally and from local causes, or from intention and novel purpose, it already leans towards the entrance rather than the living hall. But it still goes up to the roof, still is lit on both sides, and, therefore, still divides the house into two sections, still is a leading feature—its position clear and noticeable as one enters the courtyard. At Barrington (page xxi.) such is not the case. Not only does the hall fail to impress itself as a distinct part of the elevation; it is not, at once, evident where it is or whether there is one. Its windows are neither larger, higher nor of different design to many others. The porch is the central feature of the house, not a side adjunct to the hall. The corner excrescence is no longer a hall oriel, but a stairway, and is balanced by a similar one at the other corner, so that they help to mystify rather than mark the house plan as it was then known. Thus, though in form and detail Barrington belongs to the old order, its framework is entirely influenced by the new. Built early in the sixteenth century, its angle buttresses, its arch-headed window lights, its twisted chimneys, its crocketed finials all take us back to mediævalism. But its even line of roofage, its regular and abundant fenestration, its symmetry of wings, its open front make it the forerunner of a type which was to last till the Tudors had ceased and the Stuarts reigned, and give it complete kinship with Quenby (page 247) and Temple Newsam (page 251), which were not finished till Charles I. was king.

But the fact that this type of house first appears in Gothic guise is a reminder that change of habit of life had as much to do as change of architectural taste with the contrast in character and appearance presented by our mediæval and our Renascence houses. As hall dwindled and parlour and chamber multiplied, the elevation of the house ceased to show in its composition any overwhelming feature; the windows increased in number and became more equal in size and similar in proportion; the same line of roof could be carried through, and the entire edifice thus exhibited, not a set of parts more or less connected together, but a single composition divided into compartments. The arrangement favoured a more symmetrical and balanced design, and fashion was ready to accentuate this by imposing on it classic details. Yet it did not preclude certain late and qualified Gothic forms, as Barrington shows us; and how well these forms could exist and combine with the later taste we see at St. John's College, Oxford. The classic spirit in architecture arriving with the new learning, with the freeing of men's minds from the old ecclesiastical bonds, with their determination to build for their own grandeur and not for God's glory, stamped the new style as a lay style, and gave a certain sanctity to Gothic models. And so, when Laud moved towards an ecclesiastical revival, he leant also towards Gothic forms. Though built by him in the seventeenth century and associated with much Renascence work, the garden front of St. John's (page xv.) might date from the early Tudors. It has no greater symmetry than Barrington, no more abundant Renascence detail than Layer Marney. It so thoroughly enters into the Gothic spirit that it delights in peopling its upper string-course with grotesques, and in breaking its lower one in order to raise it over the irregularly-spaced windows of the ground floor. It is a somewhat extreme case of survival, amounting, indeed, almost to a revival, and yet it is one of a large class. The native Gothic met the Italian invasion firmly, and gave

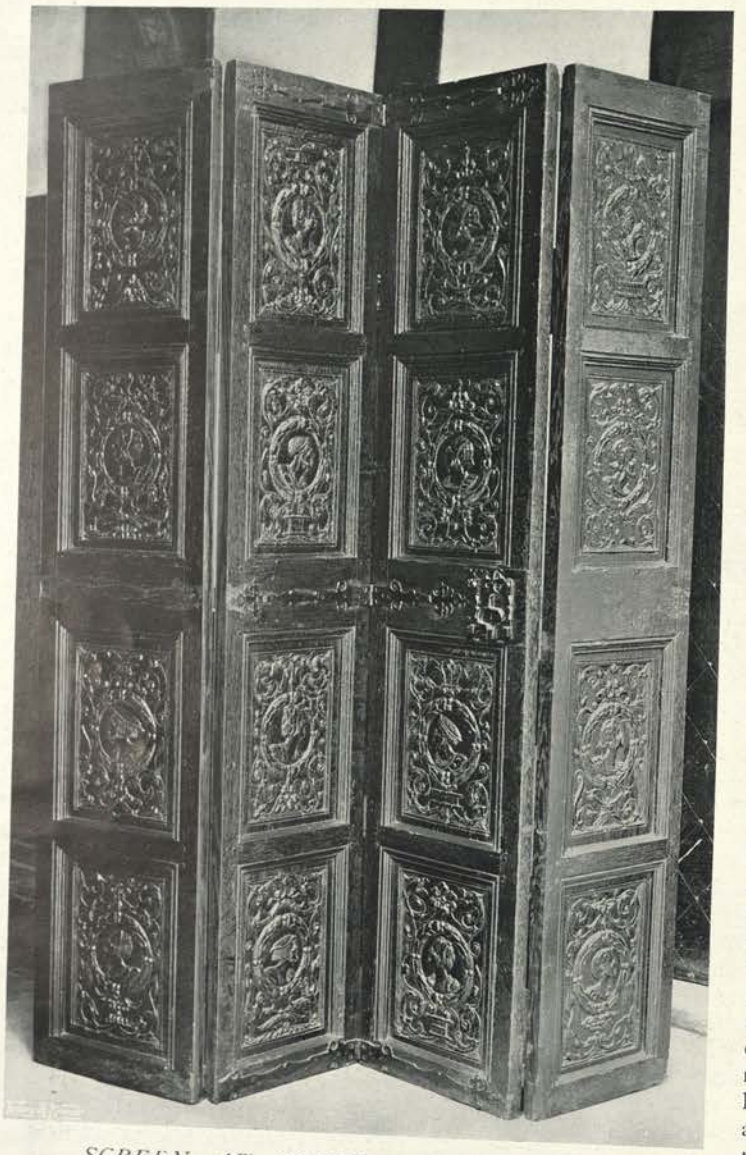
THE ENTRANCE FRONT, BARRINGTON COURT, SOMERSET.

ground only step by step. It was not overwhelmed by a single Senlac, but fought on till it could effect a treaty of peace and partition, an amicable division of the disputed territory. Indeed, a marriage alliance took place, leading to a race of buildings which so absorbed and combined the divergent qualities of the parents as to produce a new and original style, wherein, though the trappings and accoutrements were Continental, the live body remained essentially native. There are few cases in Tudor England of any close imitation of an Italian palazzo; and where, as at Wollaton, some such attempt was made, the result was one of the least agreeable of the great mansions of the Elizabethan age. What, therefore, we have to note is not revolution, but evolution; the very gradual and spasmodic growth of the classic idea; its large introduction here, its resolute rejection there, according to the foreign journeyings or leanings of one builder, or the insular and home-loving prejudices of another. Barrington, as we have seen, has already discarded the predominance of the hall and the enclosure within courts; it has declined the fourth side to its quadrangle and adopted the new H shape. But fifty years later Hoghton Tower (page 115) adheres to the old plan. The defensible courtyard is retained. There is no symmetry in its principal elevations; the hall door is not central, the hall oriel is not balanced, the hall windows do not consort in size or arrangement with those of the other rooms. The same is true of interior features and ornament, though these, which rapidly developed in quantity and elaboration, took on the new garb more readily and completely. What is chiefly noticeable in the Caister inventory—or any other of the fifteenth century—is the abundance of the produce of the weaver's and silversmith's crafts, and the scarcity of that of the cabinet-maker. Furniture there must have been in this rich man's new house, yet scarcely any is mentioned. The feather beds and mattresses, the blankets and sheets, the coverlets, hangings and testers are numerously listed and often described, but there is no word of the bedstead. There are many tapestry covers for benches and cupboards, and scores of cushions or pillows of silk or velvet, of cloth or damask, white, green, red and blue. There are cloths of Arras for every sort of hanging, and pieces of canvas and linen stocked for future use. There are thousands of ounces of silver plate, including much variety of salt cellar, candlestick and pricket, of ewers and gallon pots, of standing cups and goblets, of bowls and basins, of platters and dishes, of chargers and saucers. But the only furniture that finds mention in the whole house are one folding table and seven chairs. The rest was either fixed, such as cupboards built into walls, or benches, of stone in the windows, of wood along the sides of the hall, or it was mere carpenter's work, as the plain frame of the bedsteads, or the trestles and boards of the great tables, such as still survive at Penshurst, or the framework of the dressers, which were draped with rich stuffs ere the silver was exhibited on them. But for the richness of these easily stored, packed and moved materials, the pictured arrases on the walls, the embroidered curtains on the beds, and even on the windows, which at this date were filled with glass, the silk and velvet of the cushions, the tapestry bankers, and the carpets and covers of tables, dressers and cupboards, the halls and rooms were somewhat bare and cold, for even the fixed woodwork was not either plentiful or elaborate. We have seen that wainscoting of plain boards was not unknown, in Royal houses anyhow, in Early Plantagenet days; but even in the fifteenth century rooms of framed panelling must have been rare, or the remaining fragments would be more numerously found in houses, and not so exclusively in churches. We offer in this volume no examples of panelling of Gothic tracery known to be of lay origin, our earliest examples being of the beginning of the sixteenth century, when the Renascence was already tincturing the Gothic style. Such is the famous panelling at The Vyne in Hampshire, of which we illustrate a section (page xxviii.). Its date is 1515, and it is still essentially Gothic, of a crisp linen pattern with twisted and foliated rods; above and below this are carved coats of arms and badges in great variety—pomegranates, fleurs-de-lys, Tudor roses for the King and Queen, emblazoned shields for the owner and his kin, cardinal's hats and bishops' mitres for Wolsey and his brethren. Yet every now and then, at the base of two panels under the side table for instance, are devices that betray the new school, while the great carved panel over the doorway of this room is frankly Italian in treatment. Of the same character is the panelling in the hall of Magdalen College (page xxiii.). Again the linen pattern is Gothic, but there is a strong Italian infusion in the cornice carving, and also in such panels as have profile heads in medallions. The medallion was almost the first Italianism introduced into England, Torrigiano having used it in Henry VII.'s tomb, and soon after began the importation of terra-cotta heads of Cæsars in wreathed roundels, such as Wolsey used at Hampton Court, and of which two are at St. Donats (page 18). The idea was readily transferred to native panelling, and it is the most characteristic, though now, alas! rare, motif of our Henry VIII. carvers. A good sample of such is in the movable screen at Speke (page xxiv.), where the Renascence spirit has got complete hold and the wreathed medallions are surrounded by Italian scrollwork wherein the dolphin plays a conspicuous part. The admirable ironwork, however, is purely Gothic, as it is on the cupboard of the same character at Rothamsted (page 309), under which head further remarks as to such work will be found. Although it is now scarce in houses, a good deal may yet be found in churches, especially in Cornwall and



TRANSITION PANELLING IN THE HALL OF MAGDALEN COLLEGE, OXFORD

Devonshire. In the former county, Lanteglos and Tallant have good Renascence bench-ends; at Swimbridge in Devon the remarkable panelling which encloses the font has medallioned profiles and dolphin arabesques as its chief features, while the rood-screen in the same church is wholly of the late Gothic type so prevalent in this county. At Atherington, near by, the rood-screen is likewise Gothic, but the spandrels of its fan vaulting

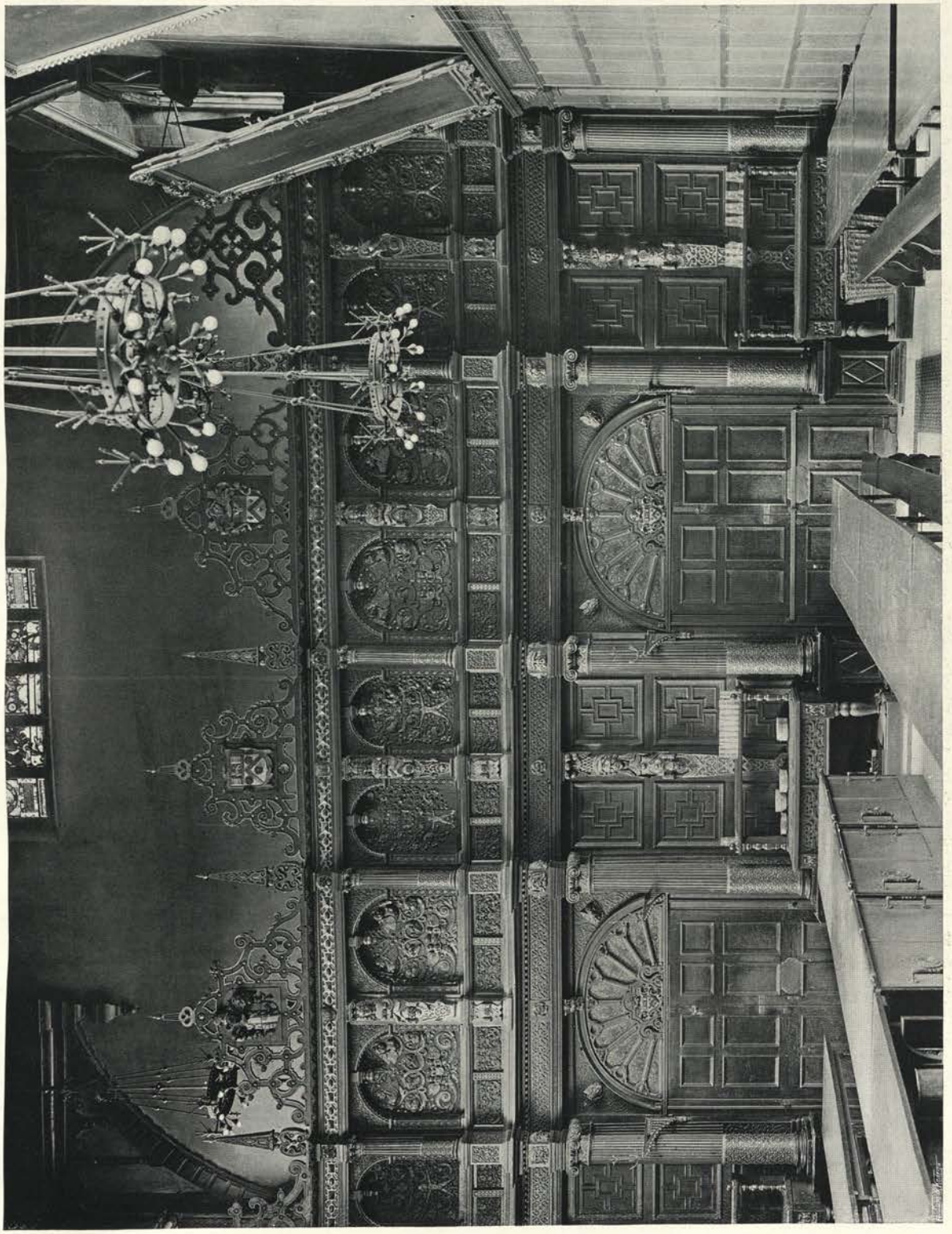


SCREEN AT SPEKE HALL, LANCS.

are filled in with detail of the purest Renascence type—scrolls, dolphins, amorini—and it is therefore of the highest interest as a fine and perfect survival of the transition period. Considering the original prevalence and considerable present survival of this prominent fifteenth century feature in churches, and the great splendour and elaboration of the decoration bestowed thereon, it is somewhat remarkable that hall screens of this date are almost wanting. One was retained at Great Chalfield until nearly the middle of the nineteenth century, when the hall was cut up into rooms and the screen destroyed. That at Samlesbury has been wrecked beyond recognition. A simple one of late Gothic work is retained at Haddon. But almost the only surviving one of importance is at Compton Wynyates, and is of Henry VIII.'s time, with strong Renascence leanings. These examples seem to show that, whereas the rood-screen, in order to carry the loft above, was fitted with a deep cove or vaulting, the hall screen, which merely carried one end of the rafters, the other being supported by the wall, had no projection, and the introduction of this feature by Mr. Pearson into his fine new screen at Hever (page 58), which in other respects resembles that at Compton Wynyates, gives it a somewhat unreal and unsatisfying appearance.

Of furniture of the latest Gothic and earliest Renascence period, survivals are as scarce as of fixed woodwork. It never, as we have seen, was abundant, and the percentage that has lived through four centuries of use and abuse is naturally very small. The cupboard at Rothamsted is the finest example in this volume, but St. Donats has a considerable collection of it in its various habitual forms, such as the chest and the credence, the livery and standing cupboards, the panelled or the turned wood chair, the joynt stool and the trestle-table.

Once, however, we are beyond this period, once we reach the middle of the Tudor age, when the various foreign influences have so grafted themselves upon English work, so entered into the nature of native craftsmen as to produce a special style, we find a great outburst of house-building with much-increased elaboration and luxury of internal work, fixed and movable. Yet this style did not quite follow the path of development that the work of Henry VIII.'s time foreshadowed. Italy never completely lost touch of its classic age even during the Dark Ages. It continued to draw inspiration from Byzantium, and never fully adopted the mediæval forms of the more Northern nations. With the revival in the fifteenth century it plunged back into pure classic waters; not imitatively, however, but with originality, with the impregnation of more recent influences retained. Cinquecento art is



THE HALL SCREEN AT TRINITY COLLEGE, CAMBRIDGE.

not the art of Old Rome; it is freer, warmer, richer, more imaginative. From Italy it soon spread Northward. French, German and Burgundian sovereigns made Italy their battle-ground, but took home with them its art. The native craftsmen of each country to which it spread moulded it into new forms, and it reached England considerably modified by its journey across the Continent. Marrying his sister to Louis XII., and then entering into rivalry with Louis's successor, Henry VIII., while encouraging the advent of Italians direct from their own land, leant towards the French edition of the Renascence; but after his time it was with a strong Flemish tincture that it spread in England. The Low Countries were the nearest possessions of Queen Mary's husband, whose sister ruled for him in Brussels, and thus Court influence for a time favoured the Fleming. But under Elizabeth the invasion was popular; the Alva persecutions drove many a capable craftsman to the now Protestant England, and when the Northern provinces rose in open revolt, English sympathy and English aid drew close the social bonds. Nor was this more than an old influence revived. In the high days of Burgundian ascendancy, when Philip the Good reigned, or when John Paston witnessed the wonders of the wedding of Charles the Rash with Edward IV.'s sister, the Flemish craftsman had equalled the Italian in all other branches of art, and in the matter of tapestry had excelled him. Of all fifteenth century movables, the pictured cloths of Arras were, as we have seen at Caister, the most in request in England; they were an entirely foreign product, it being late on in the reign of Henry VIII. before we hear of Robert Hicks as "the only auther and beginner of tapestry of Arras within this Realm." Upon fifteenth century Flanders England depended for such fine cloths as now hang in the Rothamsted drawing-room (page 319), and also for most of its rich fabrics, while from there also was introduced into the South-Eastern Counties brick architecture, wood rood-screens and the art of fine weaving in wool and linen. At that time Flanders gave us of its own Gothic; but now, in the middle of the sixteenth century, the architectural and decorative mode which blossomed out as England's native style was an adaptation of the Flemish interpretations of Italy's original reconstruction of the arts of ancient Rome. It is because this style reached a Northern nation through another Northern nation that so much of Northern forms was retained. Symmetrical elevations, round-arched doorways, the whole Renascent tribe of pilaster and pediment, caryatid and cartouche, garland and arabesque, become universal, certainly, but only as adjuncts to the mullioned window, the high gable, the broken roof-line, the chimney as a structural feature, which still contrive to play a leading part in our architecture until Inigo Jones twice went to Rome to drink his fill at the uncorrupted source of the original waters of pure classicism. Under Elizabeth and James there appear, in the plans of houses, but few examples of the concentrated block of the Italian villa or palazzo. The old Gothic expansiveness and looseness of design continue, and if, on the one hand, there is the restraint of symmetry, on the other there is freedom from the limitations of defensive need—of restrictive moat and encompassing wall. The single-span roof runs its long course as before, but not now, of necessity, round the complete circuit of the square. A small house will be L shape, a centre with a single wing; the next size will be E shape, that is, the fourth side of the court is removed, and a porch projects from the centre of the main elevation. A large house, such as of old would have enclosed two quadrangles, is now H shape, as are Quenby (page 245) and Temple Newsam (page 251), while the immense edifices required by Elizabeth's magnates—the Dorsets at Knole, the Cecils at Theobalds, the Hattons at Holdenby—still needed two or three courts, but the main rooms were no longer windowed within but without them. Whether from such need of accommodation, or because Hobart built on old Boleyn foundations within the moat, is uncertain, but Blickling (page 259) presents the form of the double court and not of the H. Though, as a rule, the new love of light and outlook removes the fourth side as a range of view-blocking buildings, yet some enclosure is still liked for shelter or for appearance, if not for protection, and an archway or gatehouse generally admits to an ample forecourt bounded by high or low, solid or perforated walls. Opposite to the entrance is the porch, now made the most ornamental feature of the exterior, and the one which the most fully decks itself out in the imported trappings. The idea of placing it centrally in the elevation and of making it the one conspicuous ornament of an otherwise plain exterior, arose while still the Gothic style prevailed, as at Hornby (page 93). But the new fashion seized upon it early, and imposed on it the classic pilaster and rounded arch in houses which otherwise retain much of Gothic spirit and proportion. How largely the English country builder adopted the pilaster and column from Italy as mere ornaments sufficient in themselves, and without due regard to their architectural truth and function as supports, is seen at The Treasurer's House (page 201), where they laboriously tower up two storeys to support nothing at all. At Newburgh (page 341) the three tiers of columns are given the excuse of finials for their presence, but at Ragdale (page 299) the two pairs, of single-storey height, have a considerable weight of heraldic achievement and tall obelisks above them. The native designer, however, seldom reached the excellence of design and right sense of proportion shown by the foreigner whom he copied. The porch at Cobham (page xxx.) is the work of the Low Countryman, de Witte—

THE HALL SCREEN AT WADHAM COLLEGE, OXFORD.

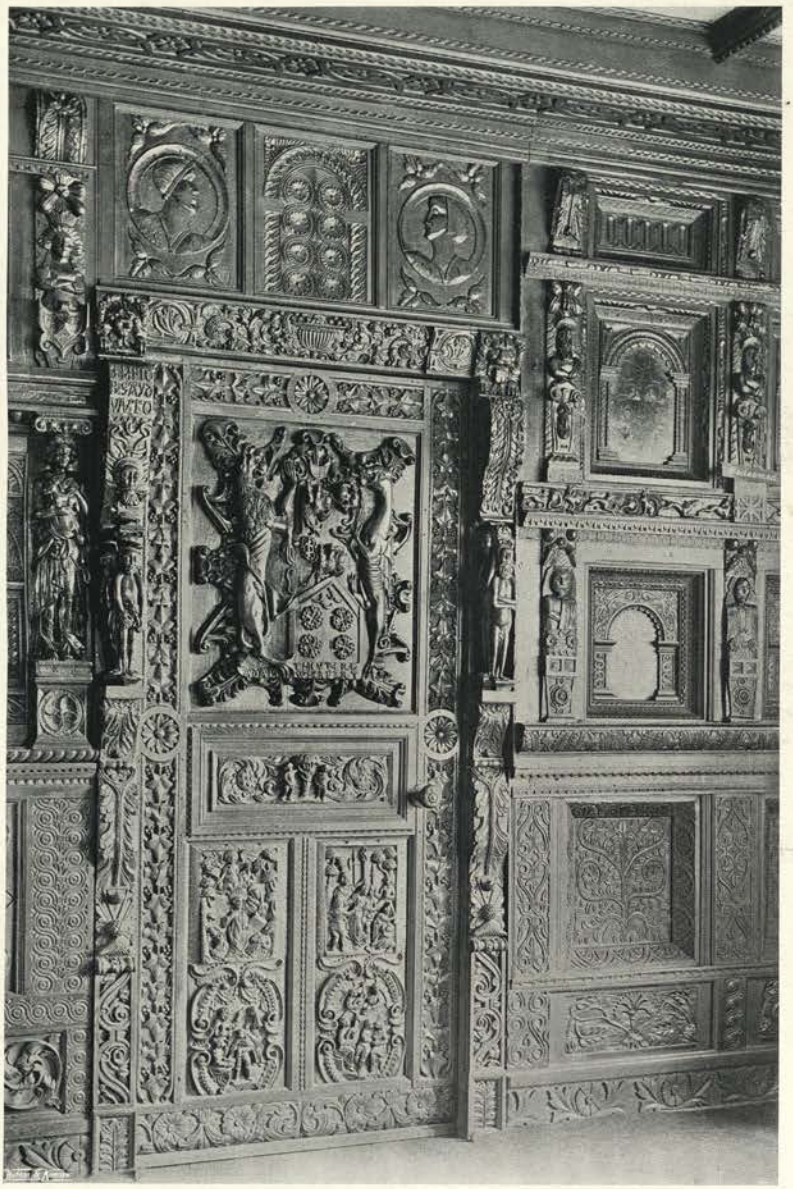
Giles de Whitt, as the contemporary ledger writes him—and bears the date of 1594. Its full classic character and the richness and delicacy of its carvings are in strong, but by no means disagreeable, contrast to the Gothic feeling which still reigns over the high-pitched roof and plain mullioned windows which environ it. The example from St. John's College (page xii.) is later, part of the fine Renascence work which Laud associated with the Gothic survival which we have already mentioned (page xx.). Tradition assigns the design to Inigo Jones, but documentary proof is wanting.

The central porch tended to modify the house plan, yet English conservatism shows strongly in the lingering adhesion to the old arrangements. The porch still opened on to the screens, but while retaining much of its old purpose and importance, the hall was thrust, by the position of the porch, on one side of the main elevation, and its windows could be of no greater size than those of the offices or secondary rooms which opened out from the other side of the screens, unless symmetry was thrown to the winds, as at Methley (page 174), which, though built in full Elizabethan times, exhibits an older form, although even here the hall has not got an open roof, but has rooms over it. In great houses the hall would still go up two storeys and have a gallery, and even at Woollas (page 171) there is just height for this feature. But in the typical manor house of Elizabeth's time the hall is a large rather square room of single-storey height with the great withdrawing-room occupying an equal space over it, as at Stockton (page 131), the screen, however, being retained, as we find at East Sutton (page 291) and Sizergh (page 108). If surviving Gothic screens are rare, Renascence ones are frequent enough. Some of the finest are in college halls, such as the examples we give from Trinity, Cambridge (page xxv.) and from Wadham, Oxford (page xxvii.). The former dates from 1605, at the time when Dr. Nevile as master and Ralph Symons as architect were so greatly rebuilding and extending the college. Francis Carter and Andrew Chapman were its chief craftsmen, but the scheme and detail were largely taken from that erected in the previous reign in the hall of the Middle Temple. It is a fine and elaborate example, fully typical of its age. Yet excellent as the work is,

PANELLING AT THE VYNE, HAMPSHIRE.

there is a slight solidity and clumsiness about the design and execution of the great panels of the gallery front which mark even the highest flights of the English school founded on the Flemish rendering of Italian decorative art. The flat unmodelled strapwork of the lower entablature frieze and the jewelled cartouches of the upper one are thoroughly native emanations of the style, and we shall meet them, especially the former, constantly in the houses of the period pictured in this volume. The elaborate cresting of open strapwork pediments and carved obelisks which surmounts the gallery front, is of a kind then much in vogue, in stone, as well as in wood, for screens in both houses and churches—as at Croscombe

in Somerset—and also for chimney-pieces and tombs. We find much the same at Wadham, a very similar, if somewhat smaller and simpler, screen to that at Trinity. Wadham, like St. John's, is another example of good Gothic work continued into the seventeenth century and associated with Renascence work. The date of the screen is about 1612, and is much the same as that of the similar screen at Dorton (page 287), an excellent though humbler example, suited to a moderate-sized manor house. The pushing of the hall to one side of the main front drove the parlours into one wing and gave too much space and too prominent a position to the offices. The result was the placing upstairs, as at Stockton, of the great withdrawing-room of the manor house and the gallery of the great house. Galleries were essentially of Italian origin, and did not get any real hold in England till Elizabeth's day. Then they rapidly gained favour, and all new houses of any pretension included them in their design, while in older structures they were adapted by extending a solar, as at St. Donats (page 25), or by ceiling a Gothic hall and other rooms, and using the roof space, as at Hever (page 64). The new ones were of great length, fine proportion and elaborate decoration, as being the chief reception-room. The finest ceilings, chimney-pieces and wainscoting were reserved for them, and they were the most marked Renascence feature of the interior, as the porch was of the exterior, as the examples at Blickling (page 267) and Aston (page 279) show. At the latter house, which was not finished till Charles I.'s time, there is a step forward in the house plan. The hall is essentially an entrance and not a living-room. The door is central, and therefore there is no screen. The chimney-piece is in an end wall where, of old, the lord's seat would have stood. The hall is no longer windowed on both sides, for the back wall is only an inside partition, though of thoroughly old-fashioned thickness, and a row of rooms are behind it. In place of the wings of the H the block plan is beginning to appear.



PANELLING AT SMITHILLS HALL, LANCS.

What the porch was to the house, the chimney-piece was to the room; it concentrated the bulk of the ornamentation on itself. It was no longer, as in the fifteenth century examples at St. Donats and Athelhampton, a few traceried panels over an arch. It had the same structure and elaboration as the porch, the same columns or pilasters or caryatides, single or in pairs, and in one, two or even three tiers, enclosing carved panels or niches with figures and supporting entablatures and pediments. Both porch and mantel were favourite features on which to exhibit the owner's arms, as we see at Cobham (page xxxi.), where de Witte's chimney-piece is almost the counterpart of his porch, except that, an internal feature permitting more detail, the upper columns are replaced by caryatides. In both cases the

structure gives chief prominence to the shield of the Brookes with Cobham quarterings, surmounted with the crested helm, encircled with the garter and supported by lions. In contrast with the ambitiousness of design and the depth and boldness of carving at Cobham is the Hardwick House mantel (page xxxii.), where the flat English strapwork is largely used; shelled niches, holding statues of Faith and Hope, occupy the upper part, with a square panel bas-relief between them representing Abraham, in classic garb, flourishing over Isaac a curved falchion whose blade an angel stooping from a great crescent of cloud-bank catches in his hands. Again above, standing in front of the plaster frieze and almost touching the ceiling,

DE WITTE'S PORCH AT COBHAM, KENT.

DE WITTE'S CHIMNEY-PIECE AT COBHAM, KENT.

are figures of Justice and Charity on each side of a strapwork achievement supporting the Lybbe arms. Hard chalk is the material used, obtained locally, in place of the foreign marbles which the foreign craftsman had wrought upon at Cobham. A very similar mantel-piece to that at Hardwick House is in the drawing-room at Quenby (page 249). Again we have the flat strapwork and the niches headed with a shell. The fire-arch here, however, though every other portion of the mantel is completely Renascent, retains the Gothic form. This was a favourite survival, and in this volume will be found many examples. The strapwork in these two stone mantel-pieces is carried out in the woodwork of the rooms, the same decorative design being preserved. At Hardwick House the very

usual scheme of plain panelling relieved by wrought pilasters is resorted to; at Quenby there is the richer treatment of arcaded panels, the arcading having sometimes the flat strapwork and sometimes the jewel patterning which we found on the Trinity College screen. Woodwork at this period is both plentiful and elaborate, whole houses being often wainscoted throughout; the type being of small, almost square panels of thin oak, framed into rather narrow stiles, wood pegged, with mouldings worked in the solid even where, as in the St. Donats dining-room (page 27), the mouldings are of the raised or bolection kind. The panels themselves generally have their surfaces left plain, richness being given in rooms of importance by pilastering, which is more often fluted than carved, as at Stockton (page 129), or by arcading, of which other

CHIMNEY-PIECE AT HARDWICK HOUSE, OXFORDSHIRE.

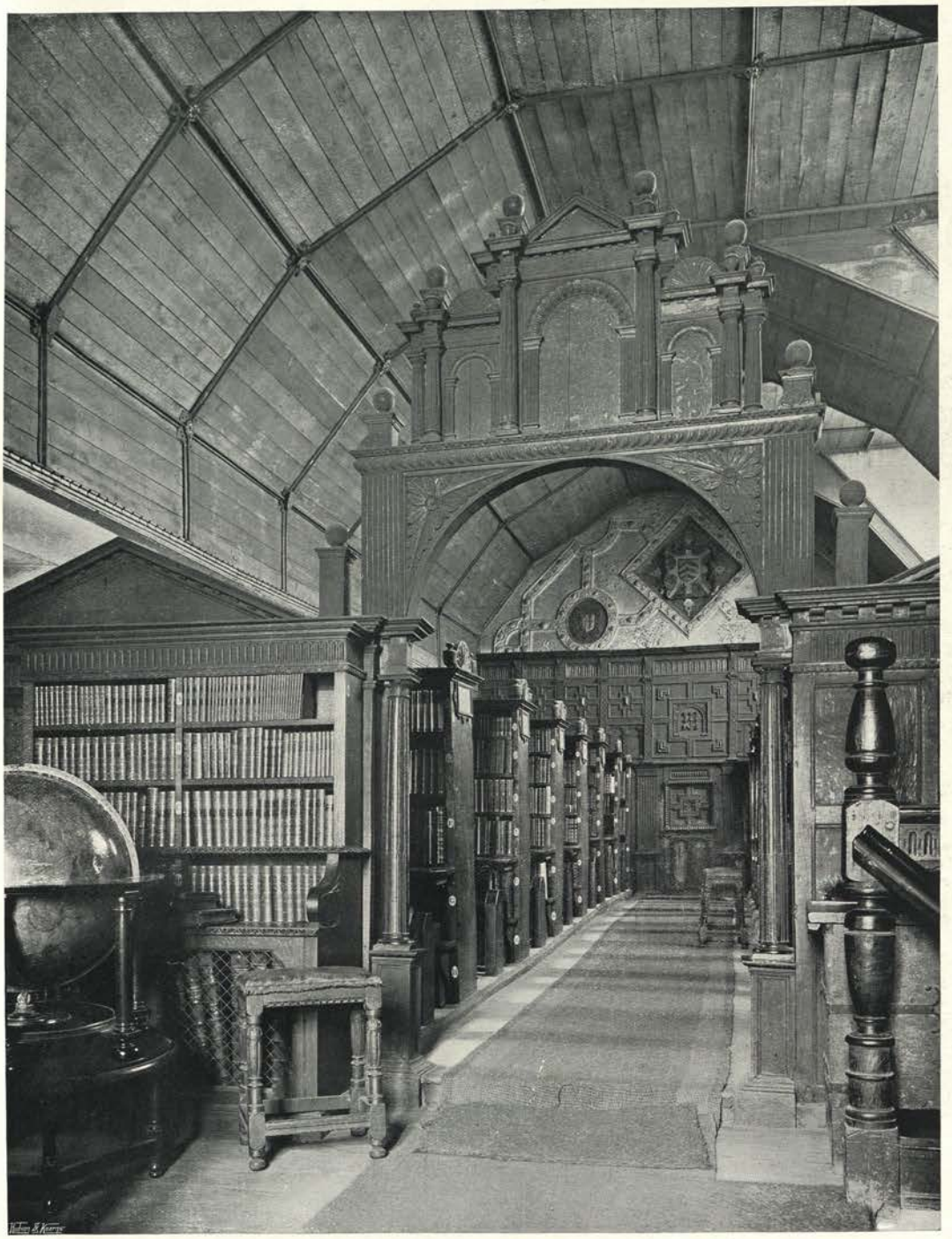
BEDSTEAD FORMERLY AT GREAT TANGLEY, SURREY.

examples than those already mentioned appear in the drawing-rooms of Langleys (page 204) and Lyme (page 214), in the latter case the arcading being interlaced. Below the band of arcading at Lyme, the panels show another favourite device, that of putting a panel within a panel and connecting the inner and outer stiles. Such inner panels were square or diamond shape, both occurring in the example from Burton Agnes (page xxxiv.). The comparative simplicity of the wall lining served as a background for the excessive carving which the more prominent features of the room very often exhibited. Wood mantelpieces were much more frequent than those of stone, while marble was quite exceptional. Wood lent itself to rather different treatment; but the scheme remained the same whatever the material was, the most favoured model certainly being that of pairs of columns, pilasters or caryatides in two tiers, such as we find in much variety at Lyme, associated with good and elaborate carvings of arabesques and heraldry. A very reserved and

elegant example of the same type, showing thought in design and dexterity in execution, is in the drawing-room at Prinknash (page 335). It is in strong contrast to the meaningless over-ornamentation of which the period is frequently guilty, as at Maxstoke (page 11), where scarcely an inch of space is left plain to give effect to the carving. That is perhaps hardly an error in such cases, for the carving is clumsy in design and coarse in execution, and the bewildering mass of ornament gives a certain barbaric splendour which is the best effect such work can offer. With the mantel-pieces at Sizergh (pages 104-6-9) it is a different matter. They are fine both in arrangement and handling. The straight, simple lines of the pilasters, entablatures and pediments set off the richness of the panels, whose ambitiousness of design has not been beyond the dexterity of the craftsman to adequately render. There were wood-workers at Sizergh in Elizabeth's time who, if not themselves foreigners, had fully seized the best foreign methods, and those of Italy rather than of Flanders, since Italy was the home of such inlaid panelling as that of the room from Sizergh now in the Victoria and Albert Museum, which has been the model taken for similar work recently executed in the Hever withdrawing-room (page 61). It is seldom that native products of this age show the ordered richness and refined conception which we find at Sizergh. The examples at Langleys (pages 204-5) aim at more splendour, but they are exuberant rather than refined; yet they are full of charming vitality, and reflect an evident joyousness on the part of craftsmen weltering amid the wealth of newly-seen books of design, newly-realised fields of ornament, newly-felt outlets for their skill, but regulated by little knowledge of principles, little mastery of technique, little training of either head or hand. Although every closer assimilation towards classic ideals demanded deeper grounding in the grammar of art, and greater restraint from undisciplined fancy, yet, in these very qualities, the craftsmen of Elizabeth and James often showed inferiority to their Gothic predecessors. There was enough of the old spirit of independence from all-controlling design to ensure much of the old spontaneity and picturesqueness of treatment; but it was at the sacrifice of that intelligence of composition and sureness of hand which the new style was demanding. Hence, while much of the Italian and French work of the time is truly fine, the English was habitually merely quaint. A glance at the bedstead recently at Great Tangley (page xxxiii.) will at once make this obvious. We do not exactly know the history of this made-up piece, or understand the condition of mind which brings together such glaringly contrasting odds and

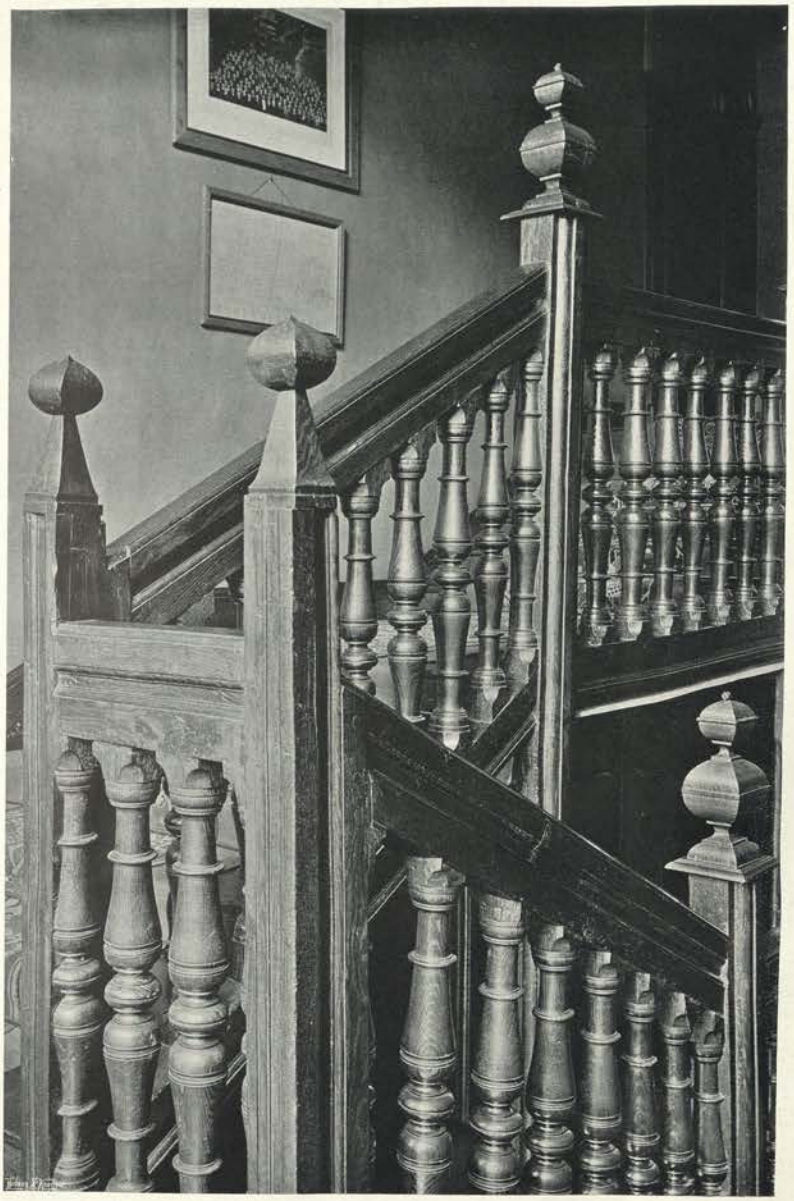
AT BURTON AGNES, YORKS.

ends. But, educationally, we welcome it as an epitome of the woodwork of its age. The caryatides which serve as the upper part of the posts are of excellent Italian—or more probably French—workmanship. Their lower halves show full knowledge of proportion and balance in ornament. Their upper halves reveal a trained sculptor's handling, both of the anatomy of the human figure and of the lie and fold of drapery. The whole is an example of mastery in the technique of wood-carving. Associated with these products of realised art are some figures, glued on to the panels of an arcading singularly out of place as the footboard of a bed pretending to date from Elizabeth's time. These figures are of ethical value as showing the cousinship of man's primitive efforts at all times and in all places. A carpenter, trying his hand for the first time at a higher flight than sawing or planing, would turn out such



THE LIBRARY OF MERTON COLLEGE, OXFORD.

stuff whether he lived in the sixteenth or the twentieth century; and the Solomon Islander would not do very differently. In between these extremes we see good foreign work in the figures placed at the bed-head, whose arcading shows the simple patterning and slight modelling of the English school, while the favourite flat strapwork fills every atom of the surface of the canopy. This love of quantity rather than quality appears even in so good a bedstead as that in the Brown Room at Rothamsted (page 314). It is an entirely genuine, rather early and exceptionally well-carved specimen. But it exhibits the native lack of intellectualism, of ambition to think and do finely and grandly. The only attempt it presents of work beyond the simple bounds of geometry and conventional foliage is in the figures of the bed-head, which are of the usual "primitive" type. All the rest needed little skill in drawing or modelling, but such as it is, it shows a sure and crisp touch. In design it is pleasant and picturesque, yet uneducated. There is no due relation of plain and ornamental surfaces—there is, indeed, no plain surface whatever, for even the inside of the entablature is carved, and not a single member of the cornice offers an unbroken line. The posts are in every way exaggerated. Though the bedstead is a small and low example of its type, they are Cyclopean; from the sides of the great square bases protrude giant jewellings, and from their summit start columns commencing with immense bulbosity and ending with mere spindles, which look as if the greedy bulbs had incorporated all the substance and left them starving. The excessive carving on the small cornice gives it an air of frivolity, so that the brackets with which the entablature is set felt themselves *de trop*, and instead of supporting the cornice fade away below the dentals. The beds at St. Donats (page 29) and Athelhampton (page 40), if somewhat coarser in execution, are more satisfying in design. They are large and lofty, and therefore carry off their massiveness. In both cases, though ornament is still superabundant, the value of plain surface has been remembered. The various sections of the posts are duly related and well knit together, and the adequate cornices sit securely on their brackets. We have criticised these beds at some length because they are very representative, not merely of the furniture, but of the whole decorative woodwork of their age. Reception in the bedroom was still a frequent practice under Elizabeth, and the bed was an object of state as well as of utility. It was, therefore, quite as much as the chimney-piece, a worthy object for sumptuous treatment. The doorway also received almost equal attention. That from John Langton's House (page 304) rising from floor to ceiling, and inlaid as well as carved, is the most elaborate in this volume; but the one in the dining-room



OAK STAIRCASE AT GOLDSBOROUGH HALL, YORKS.

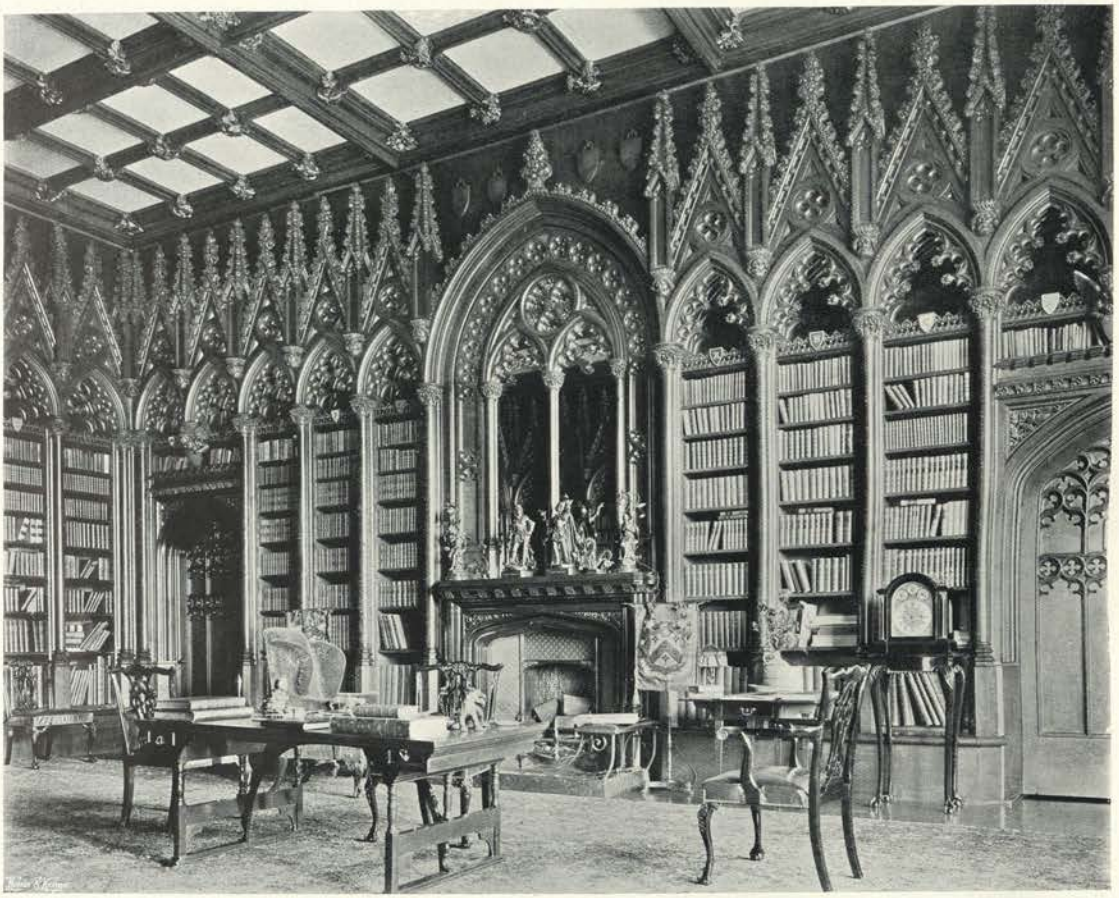
at Temple Newsam (page 255) is of the same general design, though simpler in treatment and more restrained. Often a doorway, opening into an apartment of importance from a narrow stairway or landing, would be panelled forward into the room, forming a porch. An early example, with linen panels and Gothic cresting, is in the old drawing-room at Cotehele (page 48). Another of full Jacobean type, with strapwork pilasters and arcaded panelling, occurs at Ragdale (page 301), while the one at Maxstoke (page 10) matches the chimney-piece in the character and abundance of its ornamentation.

THE STAIRCASE AS IT STOOD IN THE OLD HOUSE AT ALDERMASTON, BERKS.

From a Drawing by Nash.

The richness presented by the much-decorated stone and wood features which we have

been describing was often enhanced by the elaborate plaster-work of ceiling and cornice. Mediæval rooms, as we have seen, were not infrequently vaulted; but the vaults with Renascence detail at Bolsover (page 238) are very much of a survival. Even in the Gothic period the ceiling was more often of the beam and rafter type, the rafters being laid with thick oak boards as a flooring to the room above, and either left open below, or, in fine rooms, panelled in wood. But when plaster came into use for this purpose, it was soon recognised as offering a fair field for ornament. The methods of the earlier materials were adopted with gradual modification. The curved ribs and pendants



EARLY VICTORIAN GOTHIC AT TODDINGTON.

of stone vaulting and the flat rectangular ribbing of wood panelling were the fundamental ideas, which developed into infinite variety as the possibilities of plaster became more understood. At St. Donats, in the painted chamber (page 29) we find a simple ceiling closely imitating the mouldings of wood ribbing and the bosses usual at the intersection of the panelled ceilings of the Gothic period. This ceiling is original, dates from the time of Philip and Mary, and bears much resemblance to some of Wolsey's simpler work at Hampton Court. The same character of ribbing occurs at Sizergh (page 107), where the idea is clearly taken from fan vaulting. But the ribs showed a tendency to differentiate from their prototypes, and assume a broader, shallower form, the centre being filled with a flowing pattern, as at Stockton (page 134), Langleys (page 206) and Blickling (page 267). Though in these and many other cases in this volume, we find much similarity in the sectional design of the ribs, their arrangement on the ceilings exhibits a large variety and great ingenuity. They encompass every shape and vast intricacy of panel—curved, square, angular and interlaced. The panels are most variously ornamented: allegorical scenes and illustrated proverbs, as at Blickling and Park Hall (page 138); signs of the zodiac, shields and badges, heads of the Cæsars, as at Sizergh and Hardwick House; strapwork and foliated scrolls, as at Langleys, Stockton and Canons Ashby (page 284). The latter is a fine example of the coved type of ceiling, and of the great central pendant from which to hang a lamp.

All through this period the stair was ceasing to be the obscure little winding way such as we found it in Gothic houses. It was gaining importance, becoming a feature and standing out in a roomy open space where it needed the support of a casing composed of string, newel-post, baluster and hand-rail. There seems little period of transition, when the stone stair in the turret, forming its own newel by the spiral superposition of block on block, ends,

the square wood stair with frequent landings comes abruptly into vogue. At first it is small and plain, rising in a somewhat confined area, as at Goldsborough (page xxxvi.). At Park Hall a measure of ornament appears on the strings and newel-posts. The very similar staircase at Methley (page 176) shows a little more elaboration, and the finials are hollowed out. But when we reach Jacobean times we find, in great houses, much development. Size, space and decoration are all increased, as we see at Temple Newsam (page 256). Delicate Renascence work appears carved in the newel-posts, and on them stand fine heraldic beasts. At Blickling (page 263) we reach a step further. The staircase is brought right into the hall, and, after the first central flight, divides into a double way, and well-sculptured figures stand on the posts, whose decoration closely resembles that at Temple Newsam. The balusters have ceased to be mere turned rods, and form an elaborately-modelled arcading. At Aston (page 275) we find another fashion of supporting the rail, the balustrading being superseded by pierced panels of carved strapwork. The same idea of pierced panels, but with a different decorative motif, appears at Hutton-in-the-Forest (page 233). Acanthus scrolls, fruit and flower garlands, masks, amorini and heraldic shields take the place of the strapwork in this mode, which had, perhaps, its finest exposition at the house which Sir Humphrey Forster finished building at Aldermaston in 1636. We reproduce (page xxxvii.) Nash's view of it as it originally stood. Part of the house having suffered by fire in 1843, the whole was pulled down, and the staircase was poorly adapted to the new house. Not only is the panel work bold, racy and original, but the figures surmounting the newel-posts are exceptional for English work at this time. There is no "primitiveness" here. They show knowledge of anatomy, mastery of attitude and expression, and perfection in the treatment of drapery, combined with the unerring and audacious craftsmanship which triumphantly leaves its tool marks as a desirable and sufficing finish.

The freedom and elaboration of the carving in the Aldermaston staircase are not, however, typical of the work of its time. The excessive and unreserved ornamentation upon which we have largely commented is characteristic of the time of Elizabeth rather than of James—of the first general outburst of Renascent ideas in England, and not of its maturer years. With the latter came much restraint, a stronger sense of proportion and design and an almost Puritanic reticence of ornament. The English seem to have realised that they were not a nation of artists, that the number of their craftsmen who could design and carve finely was small, and that it was, therefore, better for design to be left to a few master minds, and for ornament to be limited to such quantity as there were able hands to create; while the rest should be skilful carpenter's work of elaborate panel-work, with varied mouldings, dentals, turned details and the simplest incised carving. Such is the character of the drawing-room mantel-piece at Blickling (page 268) and of the whole of the woodwork in the Merton College Library (page xxxv.). No hard-and-fast rule as to date can be laid down. It would be quite erroneous to label all freely-carved examples as Elizabethan and all severer work as Jacobean. The plaster-work on the wall of Merton Library bears the arms of Archbishop Whitgift, who died very soon after the Queen, and so the work is likely to be of her time. On the other hand, the wilderness of pilasters and friezes, pediments and obelisks, niches with figures, and panels with pictorial carvings which we find at The Grange at Honiton (page 190), is in a house which was built in James I.'s reign. But the further we get from Elizabeth's days the more of the restrained work do we find, and this not in small houses in obscure parts, but in large work where the best craftsmanship could be insured. Holland House is an instance of this development. It contains no such ambitious carving as Sizergh, or such exuberance as The Grange. But the White Parlour (page 224) is a type of what was then becoming fashionable. The chimney-piece shows kinship with that at Blickling, though here a measure of carving is admitted, its full value being given by the preponderance of plain surface and the dignity of the whole composition. The central motif here and on the walls is a pedimental panel, a little temple front as it were, showing a stronger classical leaning than that possessed by most of the work which we have had under review. Inigo Jones, indeed, returned from his second Italian visit in 1615, and four years later he had made the design for the Whitehall banqueting hall.

Our present task is now practically done. The full triumph of the classic over the Gothic taste, of the exotic foreign over the indigenous Northern style, commences with the laying of the foundation-stone of Inigo Jones's masterpiece. Of this period we reserve our full review till a later date, and merely glance at it here. This glance will enable us to see that just as the looseness—the central weakness and local freedom—of mediæval polity was also present in Gothic architecture, so were the efforts at stricter organisation and more centralised power which European sovereigns were making in the seventeenth century reflected in the manner and style of house-building. Mr. Gotch has rightly pointed out that Inigo Jones was "the first Englishman who combined the functions of planner and designer of details." The days of individual licence, of independent action of brain and hand, on the part of the craftsman were drawing to a close. The discipline which was being introduced into the new standing armies appeared also in the domain of architecture. The architect posed as a commander-in-chief. He and his staff planned and

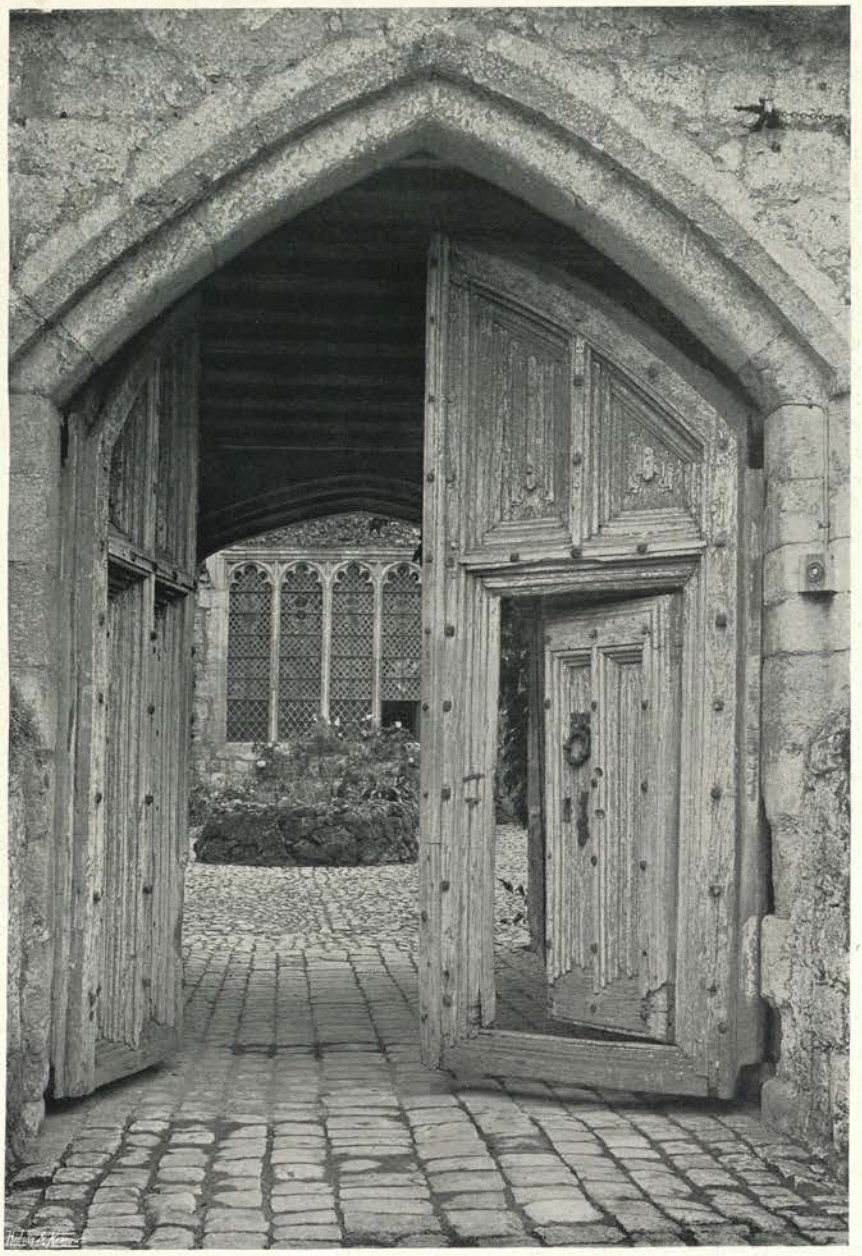
controlled the whole work down to the smallest detail, and the foremen and artisans, as sergeants and privates, carried out the orders without question and with mechanical exactitude. The house, as much as the army, was to be a compact, definite, co-ordinated whole, complete in itself, not to be added to or subtracted from without injury to effectiveness. For such a purpose the style of architecture evolved by the organising race of ancient civilisation would rightly serve as a model. Its severe regularity, its finished proportions, its restrained ornament, its repetition of authorised detail and selected forms were all to be settled and set down by the master mind and carried out by subservient hands. If the result was more finished and intellectual, it was also more cold and monotonous; what was gained in scholarly correctness and well-trained dexterity was lost in lack of entertaining variety and happy initiative. In the façade of Ribston Hall (page 347) we get a good example of this. The loss of feeling for former features is shown in the flatness of the roof and the meanness of the chimneys. The worship of regularity and of the adopted model appears in the long straight front, broken neither vertically nor horizontally, and in the monotonous line of fifteen similar windows. No regiment on parade could give greater satisfaction. Luckily, native instinct and Northern feeling declined to be shackled by complete subservience to the classic ideal, and created for that great outburst of building which marked the Restoration era a modified classic style of much originality and local colouring. We see this at Chicheley (page 353), and still more in the Queen Anne refacing of the Elizabethan Hill Hall (page 361). The latter is a charming composition, showing the style at its best. The somewhat restricted array of permissible forms and details are all there in their pleasantest aspects. The sash windows are well architraved and aproned. The columns break the horizontal lines, give relief and shadow and carry cornice, parapet and pediment, which are all adequate in proportion and ornament. The change of colour and texture afforded by the careful and well-spaced admixture of stone and brick give an ordered variety and a restrained richness which are thoroughly satisfying.

The disciplining of internal features and decoration to a scholarly standard is well shown in the halls of Chicheley (page 356) and Drakelowe (page 373), while of the perfection and dexterity which craftsmanship reached at this time under the influence of Grinling Gibbons we give an example from Ribston (page 349). A statelier classicism, joined to a more ceremonial and artificial richness, is reached as the eighteenth century progresses, and is seen at Beningbrough (page 378) and in the Red Withdrawing-room at Welbeck (page 389). Decorousness of deportment and restraint of feeling were the keynotes of conduct in the eighteenth century. Ceremonial display, a keeping up of appearances at all hazards, a modest translation into smaller compass of the elaborate parade of the Court of Versailles, entered into English habits of life, and the plan and appearance of the house followed suit. But there arose some restlessness at the restraint, some kicking against the pricks of classic authority and conventional formality. The "return to Nature" showed itself in the garden before it influenced the house; but the spirit which swept away the terrace, the parterre and the canal soon showed itself in details of the dwelling if not in its mass. The "Chinese" style became fashionable in furniture, as we see in the Welbeck Swan Withdrawing-room (page 395), while the "Gothick taste" began to show itself tentatively in decoration. Visiting Welbeck in the middle year of the century, Bishop Pococke saw the "grand hall which is now ornamenting in the Gothic manner," whose crude endeavour at fan vaulting in wicker-work and plaster we illustrate (page 396). This artificial age "returned to Nature" artificially. Its romance, its emotions, its aspirations were in accordance with rule and order; they were but the elegant play-acting of a tired society seeking something fresh, and whose highest achievement was Strawberry Hill. Greater seriousness followed. The romantic school in literature, headed by Walter Scott and Byron, stirred English imagination, and produced in architecture the full Gothic revival. But it was not a healthy, vital movement, seeking its own original method of realising its new ideas and wants. It was sentimental without being truthful, antiquarian without being informed. It gave us plaster battlements and gimcrack turrets, as at Knebworth (page 397). It set modern grates and looking-glasses into mechanical copies of traceried windows, and used the idea of Gothic choir stalls for modern bookcases, as at Toddington (page xxxviii.). A somewhat better school sought to copy the Elizabethan style, with poor result at first, but with some understanding of the principles and proportions which underlay it before Westonbirt (page 407) was built. Still, however, we suffer from having lost one style without gaining another. We still flounder amid ill-adapted copyings and misunderstood restorations; still lack the vigorous determination to give an honest and a living architectural setting to our modern mode of life, our modern domestic habits, customs and requirements. It is true that neither the age of Elizabeth nor the age of Anne wholly invented a new style of architecture. But they so moulded to their domestic purpose, so impressed with their genius, the models which they took for their guidance, that they produced an original result, a house that typified in stone and wood the character and lives of its inmates. Such should also be our aim—is indeed our aim, already on the way to realisation under the guidance of some of the clever architects of to-day, as our pictures of Marshcourt (page 425) will show.

IGHTHAM MOTE, KENT.

IGHTHAM MOTE is a most engaging agglomeration of different styles of architecture, toned and tempered by Nature, and protected by intelligent ownership. Every age has had its say, every owner—in greater or less degree—has set his mark; but at four particular moments (half a man's lifetime is an "historical moment") much of what remains was done.

Hasted, the historian of Kent, considered the Mote to have belonged to the family of Haut from early Plantagenet days; but we now know, by his surviving will, that it was held in Edward III.'s time by a Sir Thomas Cawne, and as this coincides with the date of the older portions of the existing house, he is, by conjecture, their builder. Lying on the eastern side of the quadrangle, they form the typical dwelling of a fourteenth century knight or squire of good means and position, and subsequent alterations and additions do not prevent our realising their original plan and workmanship. The hall, 30ft. by 20ft., was entered by an arched doorway straight from the court; at the lower end two doorways led respectively to the kitchen and buttery. It had no "screens" or minstrel gallery, no oriel or dais, and probably no chimney. These features became general



THE ENTRANCE.

only in the fifteenth century; in the fourteenth they were only beginning to develop in great houses. The fine, high-pitched roof of open timber-work has its main beams resting on corbels representing human figures crushed by their load, or seeking the easiest way of bearing it. It is lit by windows on either side; the easterly one is original, but the five-light looking west on to the court is of later date, put in at the same time as the chimney arch. The panelling and mantel are quite recent, having been added by Mr. Norman Shaw in 1872, otherwise the hall is as Sir Thomas built it. Towards the upper end an arched doorway led to a staircase, at the top of which were the solar, or private chamber, and the chapel, both lofty rooms with open timber roofs. The usual aperture by which those in the solar could look down into the hall is wanting. But there is one, and this is infrequent, between solar and chapel, so that the sick could see the altar and hear Mass without moving. The solar is nearly in its original state, the chapel turned into bedrooms. Some further offices below, and perhaps another chamber or two above, completed Sir Thomas's dwelling. What kind and extent of outbuildings occupied the other sides of the quadrilateral within the Mote we can only conjecture. They were gradually replaced by the extended dwelling-house. When and how the Cawnes gave way to the Hauts, no known record shows. It was probably by marriage, as the Hauts had long been substantial Kentish squires, and in the second half of the fifteenth century Richard Haut was in possession of the Mote, and, to his undoing, became mixed up in the politics of the time. His mother belonged to another of the lesser Kentish families, who came to the fore when her brother, Sir Richard Woodville, who had taken part in Henry V.'s campaigns, married the widow of that king's brother, the Duke of Bedford. The deep shadow of disfavour which fell over the whole Lancastrian party when Edward IV. won the Crown was suddenly raised from the Woodvilles when Edward took Sir Richard's daughter to wife, raised him to the Earldom of Rivers, and loaded him with lucrative office and great estate. His nephew, Haut, shared, in a modest way, the advantages and dangers of his relation's good fortune. He was Sheriff of Kent in 1478, and again in the year of Edward's sudden and unexpected death. This event found him at Ludlow, where the Prince of Wales held his Court under the guardianship of Anthony Woodville, who now set out towards London with the boy King, but, meeting with the Duke of Gloucester at Stony Stratford, was arrested by him. He was sent, together with Haut and other of his kin, to Pontefract, where they were shortly afterwards beheaded. Gloucester, thrusting his nephews into the Tower whence they never emerged, assumed the Crown as Richard III., and appointed his faithful henchman, Sir Robert Brackenbury, to the Kentish Shrievalty and gave him Haut's forfeited estate. This was in 1483. Two years later Brackenbury fell with his master on Bosworth Field, and in due course the Hauts were reinstated in the Mote by Henry VII., whose distant connection they became when he married Edward's daughter by Elizabeth Woodville. A good deal of work, including the gateway tower, was done at this time, and the question is, Who did it? "Edward Haut in 1486," say the authorities, and mention is made of the tradition that Henry and this Queen came hither visiting their "cousin." But, in the first place, it was not till the third year of Henry VII. that the Mote was restored to Edward Haut, eldest son of the beheaded Richard; that is, not till after the middle of 1487. And, in the second place, the said Edward was only seven years old at the time, and when he came of age he sold the place. His father, on the other hand, had held it during the whole of the twenty years of the Woodville domination and affluence, and the scanty and old-fashioned accommodation of the Edwardian age would not be likely to have satisfied him. So probably he put up the tower, added rooms on either side, gave more light to the hall by putting in the great five-light window, and more warmth to it by building in the chimney and fireplace—a feature almost unknown in Edwardian halls, whose fires burnt on a "reredos" or hearth in the middle of the floor, above which the roof was fitted with louvres for the escape of the smoke. But material wealth and ideas of comfort and luxury were now making rapid and continuous strides, and the improvements at the close of the fifteenth century were no longer sufficient once the sixteenth had opened. When Sir Richard Clement bought the Mote of Edward Haut, about the time that Henry VIII. became King—the very moment of transition from mediævalism to modernity—he found it antiquated if not dilapidated, and at once set to work upon it. It was no longer fashionable for a whole household of all grades to dine in common in the hall, nor was it now quite the thing to live and sleep in the same room. The chapel was much in the way of domestic extension, but in a convenient place for sleeping accommodation, so chimneys and a floor were put in, the one tall window was made into two, and an upper and lower bedroom were thus gained. For a new and larger chapel there was room on the north side of the court, and here Sir Richard built it of timber-work, setting it on the old wall and largely overhanging it on the moat side so as to get sufficient width. While providing a public approach to it by a wide staircase from the court, he arranged private access from the family rooms, and, pleased with the old arrangement of a squint between solar and chapel, put lattice-work—a bit of it shows on the right of the reredos hanging—in the

NORTH SIDE OF THE OLD HALL.

THE HALL FROM ENTRANCE.

little room behind the altar. Except that the windows are quite devoid of tracery, the whole feeling of this chapel, which remains practically unchanged, is Gothic. The "poppy-head" stalls, the traceried screen, the canopied pulpit, the linen-fold panelling show no trace of the Renaissance. The oak roof reveals to us both the definite date of the building and the loyal spirit of its builder. The spaces between its ribs are painted not only with his own arms but with a repetition of the badges of his King and Queen—the Tudor rose and portcullis, and the pomegranate of Aragon—as may yet be faintly seen even in the illustration. Before the rising star of Anne Boleyn had made it unwise to commemorate Catherine in connection with her husband, Sir Richard had finished his chapel and had reglazed the hall window, where the same devices appear.

It were tedious and technical to attempt to catalogue all the Clement alterations—to

show by further examination of chimneys and windows how much was added in extent and comfort. But one little detail is interesting as fixing the date and authorship of the varying styles. Sir Richard's work is so Gothic, and—where the old spirit continued—the detail of the early sixteenth century is so like that of the late fifteenth, that even a well-informed visitor, casually looking round, might be justified in denying that a Haut had done anything, and in attributing to the Clements the whole of the late mediæval work. But look carefully at the windows of the tower in the illustration. The upper one, as that of the hall, which shows in our picture of the doorway, is of the same model. But the lower one, though it seeks to deck itself with the same plumage, is really an interloper. It is by another hand—belongs to a later school. The first breath of the Renaissance had reached Sir Richard's mason, and he depressed the Gothic arch and cast aside the Gothic narrowness. This window bears the Clement arms, and therefore cannot be later.

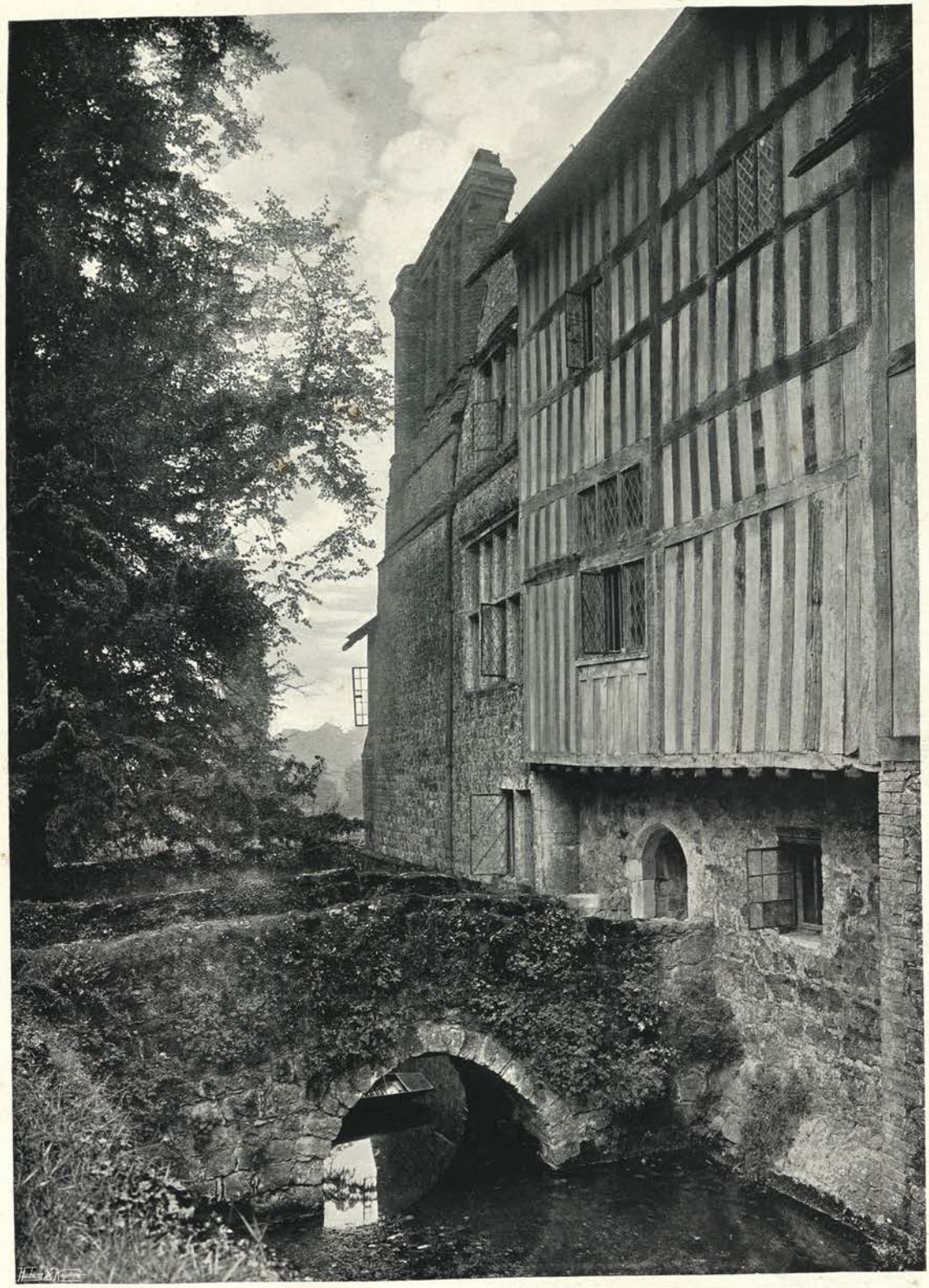
THE CHAPEL.

It follows then that the others are earlier, and that the tower in its main features and structure dates from the Haut ownership. The Clement dynasty was short lived. Neither Sir Richard nor his brother had sons, and the latter's son-in-law sold to Sir John Allen, a noted mercer and citizen of London, who was twice Lord Mayor under Henry VIII.—the second time, Stow tells us, "by the King's appointment; he was of his Council, a Man of great Wisdom and also of great Charity." As this was in 1536—the year of the final breach with Rome and the suppression of the lesser monasteries—the King needed a trusty man in the civic chair. Yet Sir John's son, Sir Christopher, seems, under Elizabeth, to have reverted to the old order, and to have been in danger of suffering the penalties of recusancy. In 1585 he "did cause a Cooke of his to be sett in stockes for some kind of misdemeanour at Ightham," and, thereupon, the cook told tales. Soon it was reported that "it were good that Sir Christopher Allen wold lyve in better sort, for he kepeth a vile and papisticall house." This brought the Lord-Lieutenant on the scene with a search party, but they drew blank. As Sir Christopher died very shortly after this, we hear no more about it, and in a few years the property had passed into other hands.

The new purchaser was a member of the Northumbrian family of Selby, but, like the Allens, he seems to have been satisfied with the house as left by the Clements, for we find little that we can assign to the period of the later Tudors. His nephew, Sir William Selby, however, succeeding in 1611, and backed by a strenuous and capable wife, set to on the interior. His chief work was the drawing-room, which occupies the whole of the upper floor north of the tower, and of which the fine mantel-piece is illustrated. It looks somewhat earlier than Sir William's date, but as here and elsewhere on similar work, such as that in his wife's room, his and her arms quartered appear prominently in the decoration, it cannot have been done in his uncle's time. It has the double columns above and below, of which there are so many examples in this volume, but the arcaded arrangement of the centre is unusual.

Since then the "improver" has been unusually modest in his achievements. Somewhere about Wren's time a classic window, in itself of good design, was thrust into the north wall of the drawing-room without obliterating the traces of its predecessor. Later still, under "Strawberry Hill" influence, "Gothic" sashes made their appearance in several places in the court. All this is a pity; the old were in character and of a better age and greater interest. But being there, it is well that modern purists have not prevailed to remove them; they have become part of the place, a sub-section

IN THE DRAWING-ROOM.



THE EAST BRIDGE.

of its history. The old ones are gone and cannot be replaced, nor can they be imitated except conjecturally, and there lurks danger about these conjectural imitations; they are often the cloak under cover of which the modern architect ruthlessly destroys that which he cannot create—the mixed handiwork of succeeding centuries, at first, perhaps, garish and discordant, but mellowed and harmonised by Time, that great pacificator of the combats and quarrels of hostile styles and warring colours. Much of the enticing charm of the Mote arises from its being not the work of one man and one moment, but of long ages and many generations; and the present owner has shown a wise and laudable hesitancy to unnecessarily tear away even the least admirable of his predecessors' efforts.

THE GATE TOWER FROM WITHIN THE COURTYARD.

MAXSTOKE CASTLE, WARWICKSHIRE.

THE Castle of Maxstoke, lying in one of the most beautiful parts of Warwickshire, retains, to an exceptional degree, its Gothic structure, though the interior was largely altered and redecorated to suit the changed circumstances of seventeenth century existence. Here, in early Plantagenet times, lived the Oddingsells, of whom the last died under Edward I., and his eldest sister carried Maxstoke to her husband, John de Clinton. Their second son inherited this estate, and was the builder of the castle largely as it yet survives. This

ACROSS THE MOAT--THE ONLY ENTRANCE.

INTERIOR PORCH IN THE DRAWING-ROOM.

THE DRAWING-ROOM CHIMNEY-PIECE.

William de Clinton was Warden of the Cinque Ports and Custodian of the King's Forests south of Trent. He was raised to the Earldom of Huntingdon in 1337, and soon after, having obtained the necessary licence to crenellate, he commenced operations at Maxstoke. Dying in 1354, he left it to his elder brother's son John, third Baron Clinton, who fought at Poictiers and was Constable of Windsor. Before the next century was far advanced his descendant, the fifth Lord Clinton, exchanged Maxstoke with Humphrey Stafford Duke of Buckingham for lands in Northamptonshire. For three generations Maxstoke continued one of the many possessions of this great family, whose ill-directed ambitions and dangerous cousinship to the throne brought violent death upon them. Humphrey was killed in 1455 at the battle of St. Albans. His son Henry is the Buckingham who looms so large in the first act of Shakespeare's "Richard III." as plotting to get that Prince the Crown. This done, he turned against him, failed in his insurrection and was beheaded in 1483. Restored in blood and honours by Henry VII., his son Edward was the wealthiest and most splendid of the nobles of his age; but in 1521 he was tried and executed by "the long divorce of steel," for high treason, really because he stood too near to the Royal line for the liking of Henry VIII., and because he had incautiously said that under certain conditions he might succeed to the throne as representing Thomas, Duke of Gloucester, youngest son of Edward III.

Maxstoke was forfeited by the attainder of the Duke, and, after passing through the hands of the family of Compton, it was purchased in 1599 from Sir Thomas Egerton, Lord Keeper of the Great Seal, by Mr. Thomas Dilke, with whose descendants it has ever since remained, being now the property of Mr. Beaumont Fetherston. The Fetherstons came by direct descent, and Dugdale recalls that Mr. Francis Fetherston "was slayne by a trooper at Kensington, September 2nd, 1682," and his buff coat has been preserved among the old treasures of Maxstoke. The venerable structure is built upon the plan of a parallelogram, and the moat in which its ancient walls and towers are reflected is some 16ft. deep and very wide, the water being supplied by a stream, and collected in two pools on the south-west, which are curiously known as the Top Pool and the Pool Tail. The angle towers are very strong, and afforded to the defenders a great command over their assailants, opening upon the embattled walls. These walls are 26ft. high, and the gateway tower, as our illustration shows, is formidable, being flanked by two hexagonal towers, projecting and loop-holed for the defence of the drawbridge. It may be noticed that the stonework in our picture of the vaulted entrance archway is so constructed that the bridge could be raised, and that its upper edge, fitting close under the stone ledge, would make it impossible for the besiegers to grapple it from outside. The groove for the portcullis is plainly visible, as are openings in the entrance archway through which molten lead, pitch, or other destructive elements of old warfare could be poured upon those who won their way thus far. Behind the portcullis the heavy oaken doors were closed, and still remain, the hinges bearing the cross crosslets which were the arms of William de Clinton, the founder, and the ancient oak still has the iron plating which was added by the Duke of Buckingham, with his coat armour and badge. The entrance archway is groined with massive ribs, springing directly from the walls, and ornamented with carved bosses at the intersections.

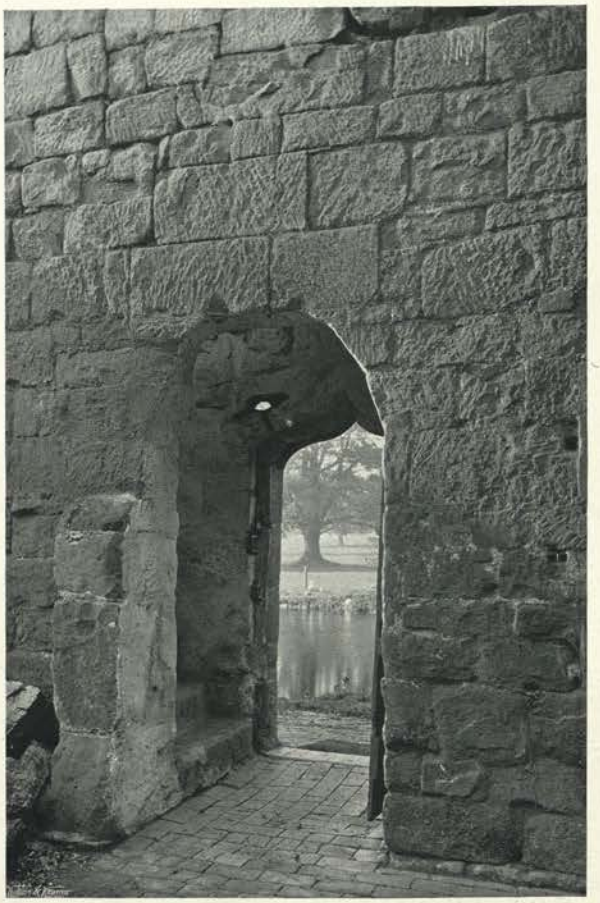
The dwelling-house occupies the north-west angle of the courtyard. Some part of it is early, but the front was rebuilt in the seventeenth century, and some changes have since been introduced. The great baronial hall, with a dais at one end, is on the first floor, and is a handsome apartment, possessing some valuable pictures. At the south end of the hall was the chapel, now disused, which has a very fine west window of the Late Decorated period. Here, in 1457, John Talbot, afterwards Earl of Shrewsbury, married Catherine, daughter of the Duke of Buckingham. The kitchen was on the other side of the chapel, and had oak panelling and an original fireplace. It would appear that communication must have been carried on between the hall and the kitchen across the chapel, whose lower part now serves as a pantry, while the upper part forms a corridor of communication with the great hall. The latter apartment is very handsome, with a notable mantel-piece on the west side of carved and coloured stone, adorned with the many quarterings of the Dilkes, and bearing curious inscriptions—"Pennatus sidera morte," "Where no woode is ye fire goeth out," "No tale bearers, strife ceaseth."

The oak drawing-room is another room whose woodwork shows that the first Dilke owners adapted and adorned the ancient castle they had bought in full and rich accord with the taste of their day. It is finely panelled throughout, and is distinguished by the possession of a grand carved doorway such as Sizergh had and Broughton still retains, forming an inner porch, which is most curiously and richly carved in an unusual manner, with doors very deeply panelled, as will be seen in one of the pictures. The mantel-piece is also remarkably interesting. It is most richly and boldly carved in three stages, the upper part being supported by three caryatides, and the intervening panels being very characteristically sculptured with the shield of Dilke quartering Ashton, and the arms and crest of Sir Clement Fisher of Pakington with rich mantlings. In the uppermost compartments is a vine pattern in the panels with figures between. An unusual feature will be noticed in the very quaint rampant lions which are upon the plinths below, and which are evidently in sympathy

ANCIENT VAULTING AND WOOD GATES.

with those on the shields above, although these last are not regardant. Here are portraits of Colonel Dilke and his wife, of the time of William and Mary, and of the Duke of Schomberg, as well as the likeness of Tom Grainger, who was the last jester of Maxstoke, 1681, represented with an owl perched on his shoulder, a pipe in his hand and a grin playing upon his face. Here also is an antique oak chair, said to have been brought from an old house on Bosworth Field, which bears an inscription on a brass plate: "In this chair King Henry VII. was crowned on Bosworth Field, A.D. 1485." The table of the dining-room on the ground floor is said to have been made out of a tree in Coleshill Park, at which Oliver Cromwell is believed to have practised marksmanship.

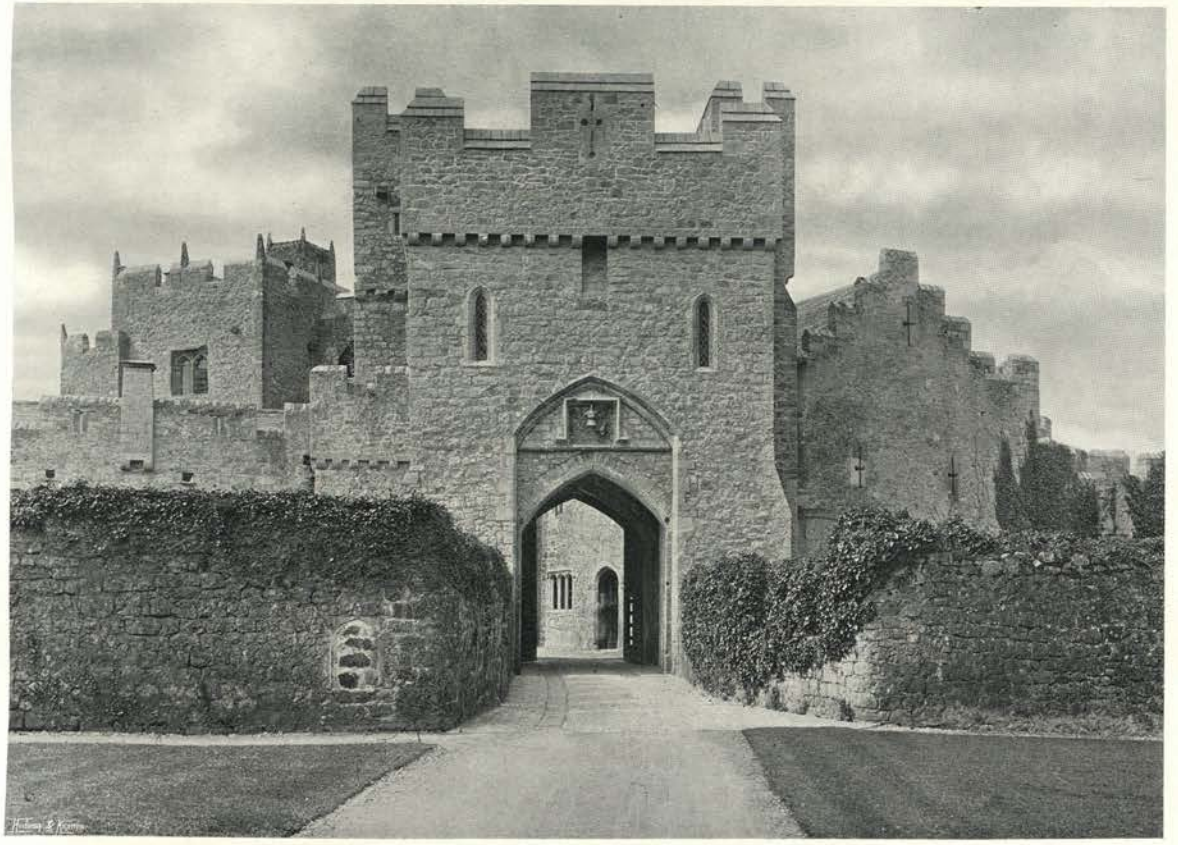
Enough has been said to show how singularly interesting, both historically and architecturally, is Maxstoke Castle. Much else would deserve to be noticed in the place. There is in the "Lady's Tower" a drawing-room, in the windows of which it is seen that the walls are 5ft. thick. It is a panelled chamber with a good mantelpiece, and above it is a bedroom, termed Henry VII.'s, and above this still another bedroom, which commands a fine view over the park. Below, the basements are vaulted, and there are several old oaken chimney-pieces; but in every part of Maxstoke there is something to attract and interest. It combines a precious example of mediæval building and mediæval modes of life, with much good work of a period when easier and more comfortable habits began to obtain, and when peace and wealth were permitting the general adornment and beautifying of the principal apartments of the rich commoner's home. It is at present the residence of Mr. H. Lincoln Tangye.



STEPS TO BATTLEMENTS.

ST. DONATS CASTLE, GLAMORGAN.

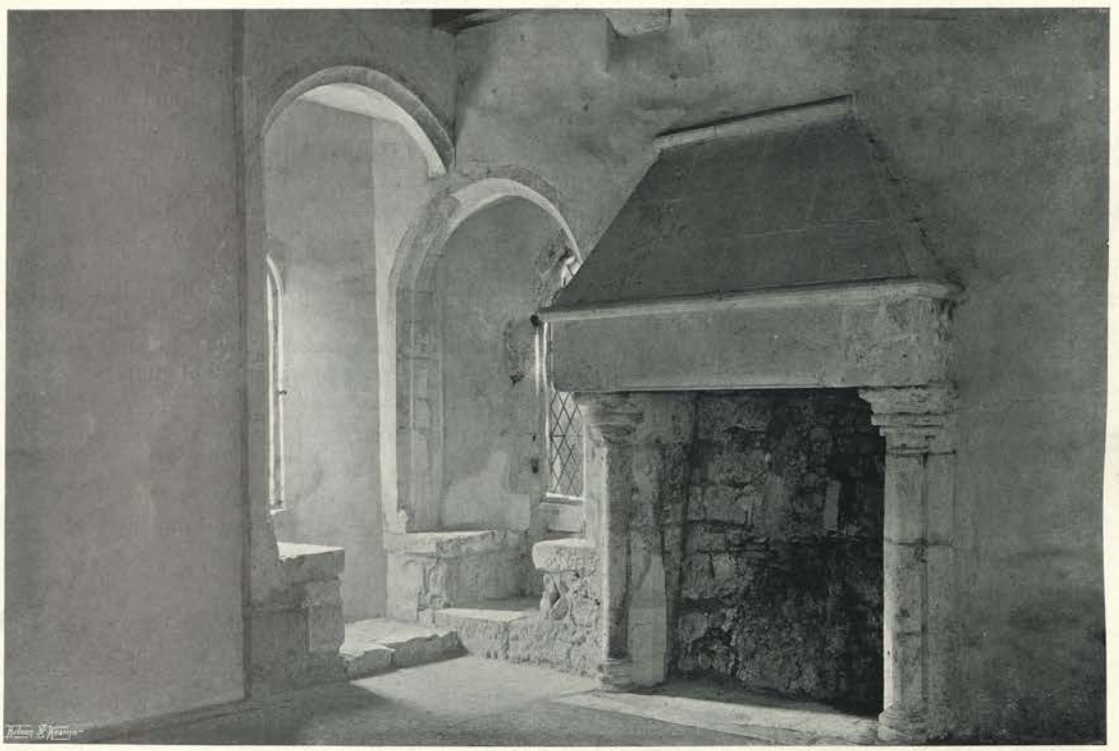
BEYOND Barry Dock and westward till Port Talbot is reached, the coast of Glamorgan offers few harbouring inlets, but is essentially rockbound, its cliffs merely breaking where primeval rills have formed little valleys reaching to the shore. On a spur hanging over the deepest and narrowest of these glens, man seems quite early to have encamped and entrenched himself, and as time went on the strong and stately castle of St. Donats took the place of a humbler defensive dwelling. It is of peculiar interest as being "the only ancient military building in the county which, having been always inhabited, is preserved without material alteration." We have here, however, no Norman keep, no Angevin stronghold. Only remnants of the earlier Plantagenet age appear incorporated with the Lancastrian and Tudor work which followed. But from the wide area over which these occasional survivals crop up it is clear that about 1300 a well-fortified dwelling of considerable extent occupied the site, and was probably girdled by the same curtain-walls as appear in the illustration we give of the castle in its entirety. Of this period the gatehouse offers, within and without, the most considerable remains. The lancet windows (set wide apart on the outer side to admit of the portcullis working between them) must date well before the time of the first Edward, and the canopied chimney in the guardroom is distinctly Early English. This is by no means a dark and repellent apartment. The combination of two windows fitted with seats by the side of the fireplace gives much sense of cheerful comfort, and there are two other windows besides. But the defensive object of the building is not forgotten, and the wide shoot below the corbelled-out upper walk of the tower gave ample scope for the pouring down of hot unpleasantnesses,



THE EARLY ENGLISH GATEHOUSE.

liquid and solid, upon those who tried to scale the ditch and tamper with the drawbridge which was the precursor of the present easy ingress.

Much about the time when these earlier portions of the present castle were erected, a new family of wealth and importance begins its ownership of St. Donats and takes part in Glamorgan matters, governmental and social. The extreme desire of Elizabethan antiquaries to prove long ancestries, and their richly-imaginative mode of dealing with the subject, succeeded in placing the Stradling family at St. Donats as early as 1090. Not only is there no reliable evidence that an Esterling was one of FitzHamon's twelve knights, or that there were any such knights, but there is evidence to show that in the thirteenth century the family of Hawey possessed St. Donats, as well as manors in Somerset and Dorset, and that it was the heiress of this house that brought all these estates, in Edward I.'s time, to Sir Peter Stradling, of a name and family of which there is no earlier English mention, and who was probably recently arrived from the Low Countries. Though by no means deserting their Somersetshire lands and interests, and occasionally serving that county in the shrievalty and in Parliament, St. Donats seems very soon to have become the chief home of the Stradlings, and its development into a castle of importance was assured. Its owners possessed a somewhat wider horizon and more intellectual culture than most of their neighbours, and at least three generations in succession reached Jerusalem, that Ultima Thule of mediæval travelling. Of these, the Sir Edward who died in 1453 is declared by Mr. Gamage, who studied the records of the Stradling family in 1726, before the scattering of their books and manuscripts, "on his return to have brought from Italy a man of skilful hands in stone carving, who made the ornamental columns that we see even to this day facing us in the walls of St. Donats." There is now no trace of such columns themselves, or of a place where they could have been, and as, by another account, Sir Edward died at Jerusalem, this Italian carver, who worked for a mere knight in a corner of Wales half a century before Torrigiano was employed in London by the King, is probably as mythical a person as the "Conradus de Esterlinge from the citie of Danske," who came to England with "Swannes Kinge of Denmarke" in 1000 A.D., and was placed at the top of the sixteenth century Stradling pedigree. Of the travels of Sir Edward's son Harry we have more authentic details. There seems to be no doubt that he was an early diarist, as, in the study at St. Donats, Mr. Gamage saw "his booke of travels," giving an account of all the lands and peoples he visited, and of the condition of Jerusalem as he found it. So scholarly was this fifteenth century knight that, attached to the diary, were "four superior poems" on the Holy Sepulchre in Latin, French, Welsh and Italian, "a language, with its books, much respected at St. Donats." All this is now lost,

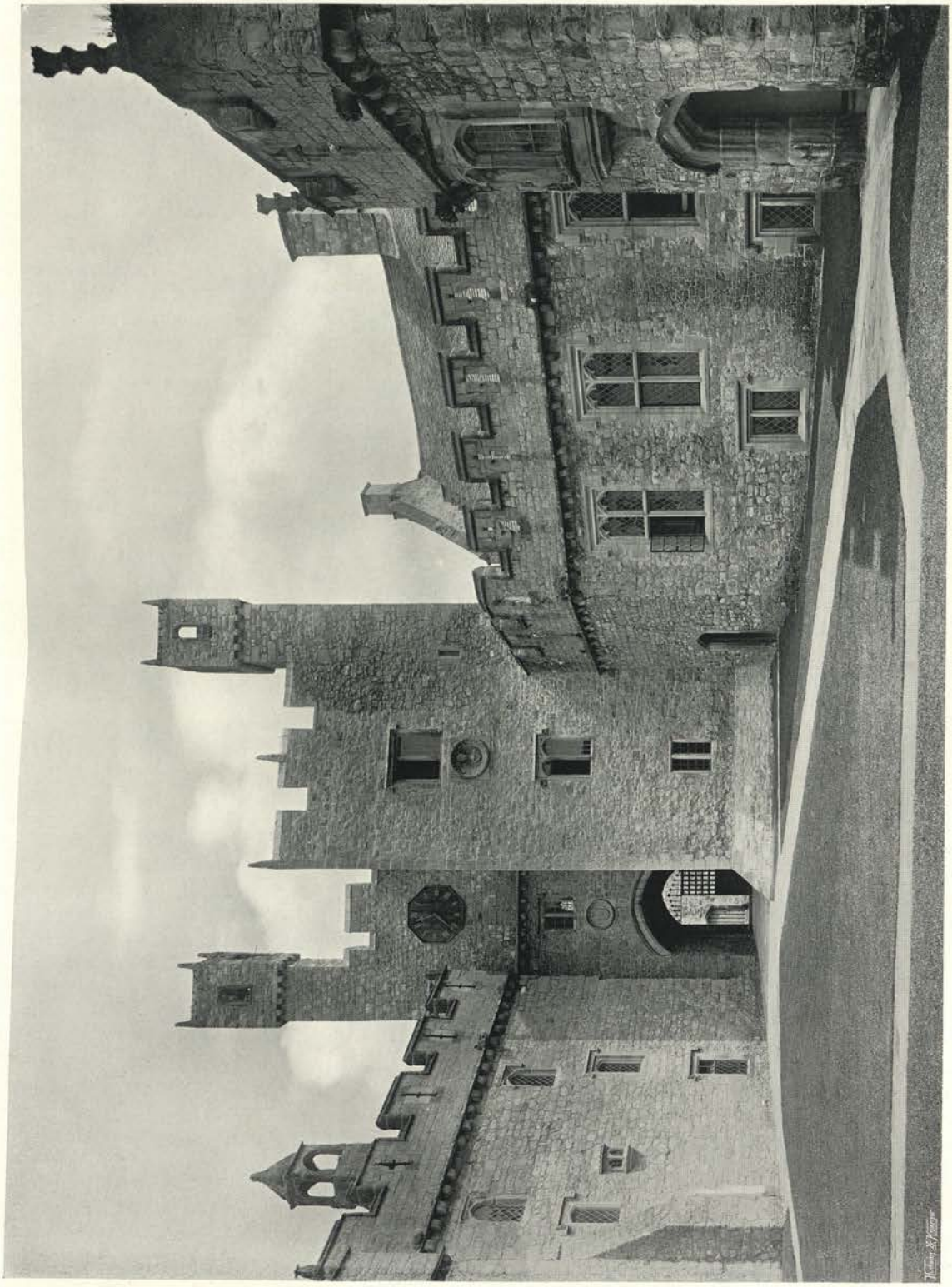


GUARDROOM OF THE EARLY ENGLISH GATEHOUSE.

but there still survives one of the traveller's letters to his wife, written from Rome, and relating the adventures of himself and his companions on their journey out, than which "never men had so perilous a way as we had, save only, worship be to God, we were not let in no place or tangled." Earlier in his life, however, this same Sir Harry, much nearer home, had been seriously "let and tangled"; for as he sailed across Severn Sea from his Welsh to his Somerset home, he had been captured by Colyn Dolphin, a Breton pirate, and put to such heavy ransom that manors in three counties had to be sold to raise the needed sum of 2,000 marks. A terror to the Severn Channel was this Colyn, whom now Sir Harry, smarting under the indignity and the loss to his estate, determined to capture. He built the watch-tower which, though much repaired under James I., still crowns the opposite side of the glen to the

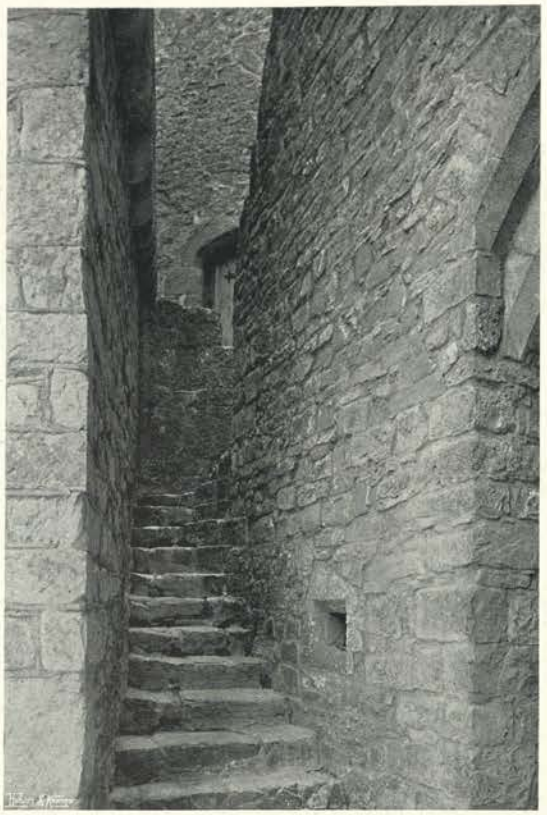
OUTER GATEHOUSE AND CURTAIN-WALL RISING FROM THE MOAT.

castle, and set men to observe the comings and goings of the pirate, who, sailing along one winter night, mistook this new erection for Dunraven Tower, and thus, getting wrong in his bearings, was cast ashore on Nash Sands, and with all his crew was summarily strung up by Sir Harry. The castle by this time must have largely assumed its present proportions. Its owners mated prudently, either for money or position. Sir Harry married a sister of Herbert of Raglan, whose strong Yorkish partisanship gained him the Earldom of Pembroke from Edward IV. Before him, Sir Edward had taken to wife Jane, daughter to Cardinal Beaufort—who had been a husband before he was a clerk—and thus reached relationship to the House of Lancaster. But earlier than these social had come several financial marriages, and if Sir Edward was a rich man and able to rebuild his house in the ampler fashion of his day, it was because, through his grandmother, he inherited, wholly in the case of the Berkrolls and partly in the case of the Turbervilles, the estates of these two important Glamorgan families. Thus was the fifteenth century stamp given to the castle which makes it so interesting to us to-day, later work being matters of exterior detail or interior decoration rather than radical additions to or replacements of the main fabric. The great antiquarian knowledge and architectural taste of its present owner have now repaired the ravages of time and of Victorian "restorers," and Mr. Latham's excellent views show the quite remarkable archæological and æsthetic value of this very considerable pile of mediæval buildings. Generally speaking, the illustrations explain themselves, and we shall make but a few comments as to the exterior features. Passing through the Early English gatehouse already alluded to, we find ourselves in the outer bailey which the curtain-wall encircles. It has been, as time went on, so largely filled with additional buildings that only small and detached portions remain open. Crossing it, we reach the second gatehouse, whence we enter the inner bailey or courtyard. On the left lies the hall, its ample projecting porch surmounted by a little oriel-windowed room, and balanced by the equal projection of the great recess of the hall. The whole is an excellent and typical composition, its massiveness lightened by the grotesque gargoyles and the wrought stone moulding and finials of the pierced and crenellated parapet. Both this and a more general view of the courtyard are given. The upper storey on the left-hand side of the latter is called the chapel, though there remain no interior evidences of such a use. But above is a picturesque little belfry whose bell-rope, passing down a hollow in the wall, might be pulled by the priest in his room below sitting in the quaint little windowed excrescence, which overlooks the whole court and where, between gatehouse and chapel building, the steep stone steps—like a bit of an Italian hill town—climb up to the chapel door and thence to the rampart walk. The awkward and useless minaret-like structures rising above the inner gatehouse are mere ungetatable boxes on solid columns of masonry—additions of a mid-Victorian owner who thought them an "improvement" on Gothic architecture. They might well share the fate of most of his other additions and insertions and be swept away. Many roundels are built into the castle walls, but are of different dates and origin. There are stone ones with coats of arms of Stradlings and allied families such as that over the gatehouse arch. These are English work of Elizabeth's day, and were, no doubt, suggested by earlier ones, such as that with the bust of Caligula between the gatehouse windows. It is one of a pair—the other is in the hall—similar to the eight which Wolsey used at Hampton Court. They are of Italian terra-cotta, and as the Pope is said to have sent over twelve, and one other pair is known, these are likely to be the last of the set and to have been brought here by the fourth Sir Edward. He was Sir Harry's grandson, and was knighted in 1514 under the Royal banner in the church at Tournay, which town had recently been captured and annexed. This faithful fighter of King Hal's shared his master's amorous disposition. Though land was granted in the parish of St. Bride—a suggestive name—to eleven of his natural children, it was clearly not enough to meet their requirements, as complaint is made that they had "no other living but by extortion and pilling of the King's subjects." In 1535 he died, and less gay and comfortable times awaited his legitimate son, Sir Thomas. The religious differences found him on the side of the older faith, which was well enough when Mary was Queen, and he sat in her Parliament and on her heresy commission; but it rendered him suspect under Elizabeth, and what seems to us a most trivial matter lodged him in the Tower. A storm broke an ash tree in twain at St. Donats, and at the fracture the inner and darker sections seemed to stand out against the outer and lighter ones in the figure of a cross. To minds suffering from religious friction and excitement, this natural accident appeared marvellous and was soon improved into a miracle, and when "those who could not conveniently go thither asked others to shew them a faithful drawing," very complete and elaborate pictures of a cross were made in London to Sir Thomas's order. Copies were soon freely disseminated, and a poem pointing a highly Catholic moral added. The matter came to Cecil's ears at a critical moment, when he thought a few examples had best be made, and Sir Thomas found himself in durance. After a while, however, the Lords of the Council, "having compassion of his ympotencye and aige," let him go home after taking his bond for reappearance before them if called upon. He was a martyr to gout, and spent much of his later time in his chamber, so that long before his death in 1571 his energetic and

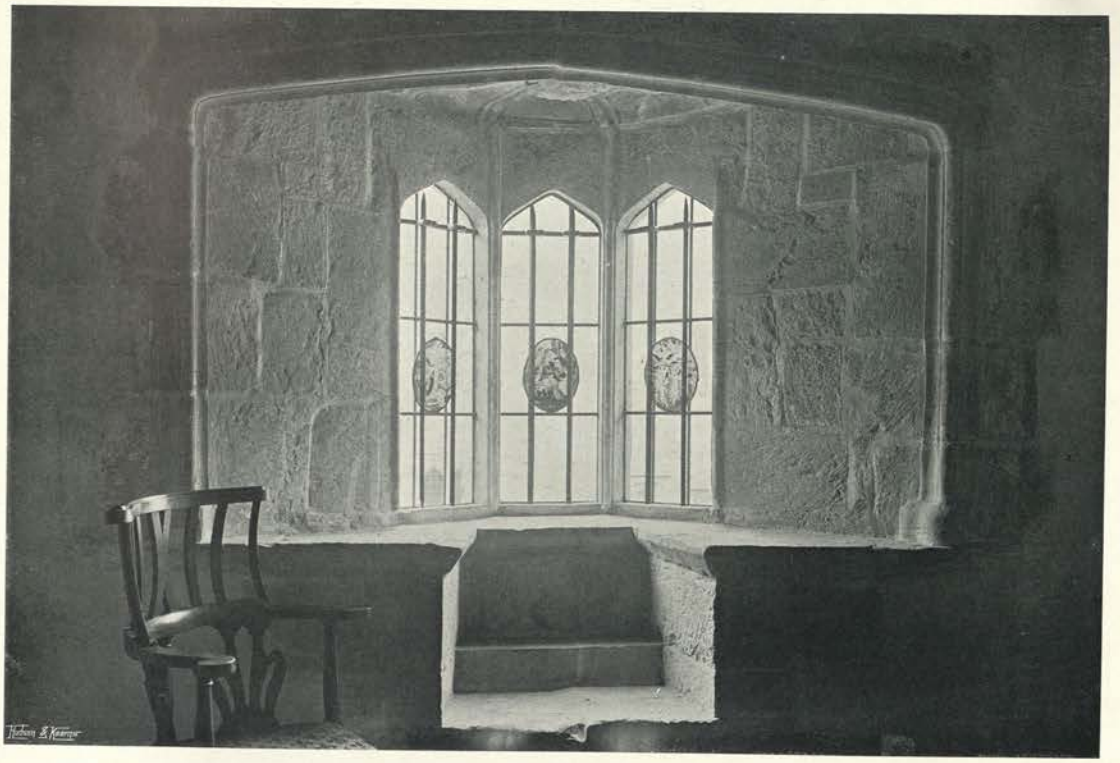


THE INNER GATEHOUSE FROM THE COURTYARD.

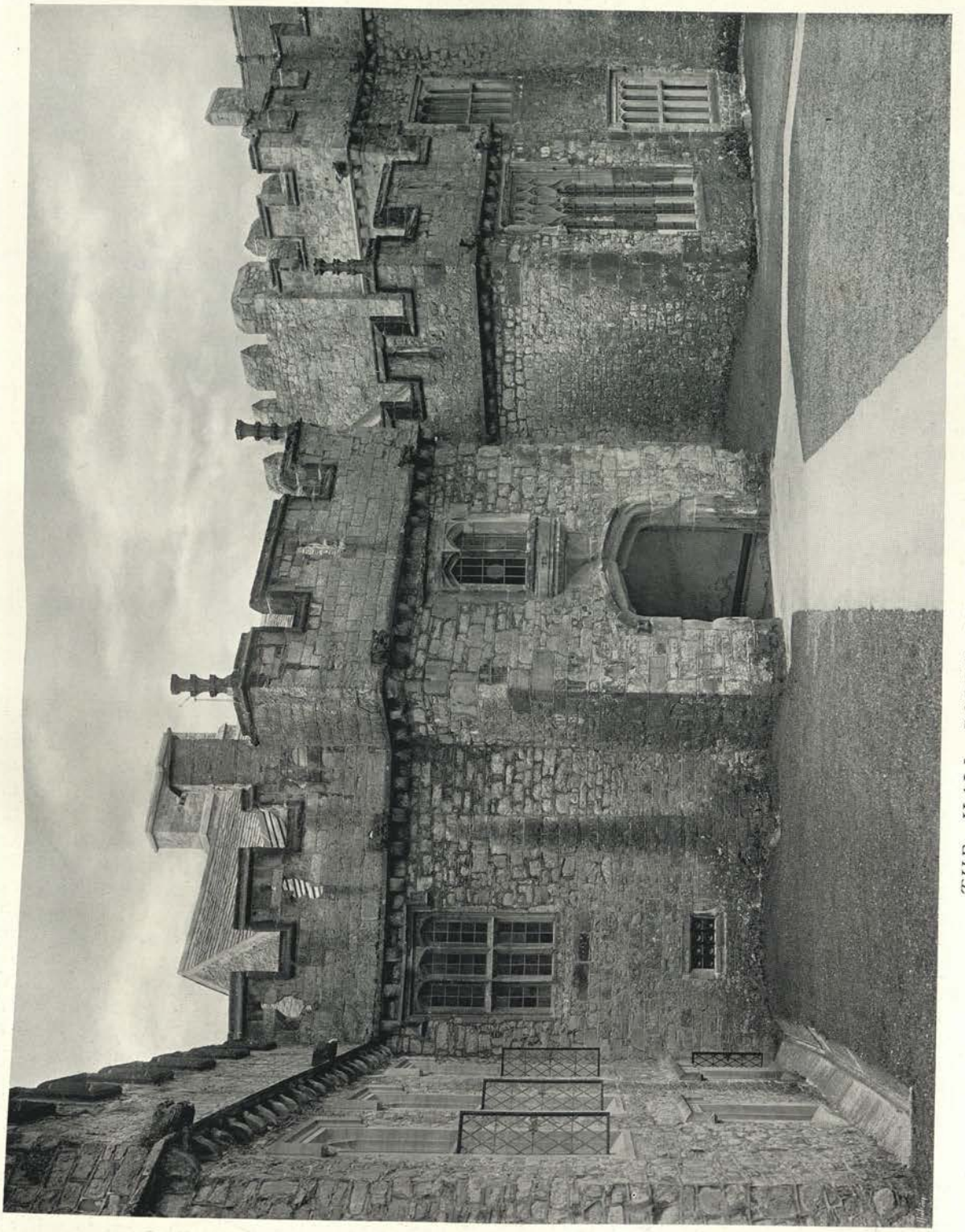
capable son was managing matters at St. Donats and the neighbourhood. Born in 1529, Edward, "5th of the name," went from Oxford to Rome, whence he returned to sit in Mary's Parliaments, as did his father, whose religious views he would then have shared. But he took care to conform to the new *régime*, and his correspondence with Secretaries of State and Presidents of Wales shows him to have ever been the trusted friend of the Government. He was knighted in 1575, and thrice was he Sheriff, no sinecure office at a time when we hear of "disorders and garboyles comitted w^th^in the county of Glamorgan, whereof is like to ensue a greater inconvenience and daunger then may well be endured w^th^out speedy reformacon." Nor was his office of Commissioner of Piracy without its troubles, for barks plying between the various ports from Bristol to Barnstaple were apt to be robbed, and the pirates to lurk in the inlets of the South Wales Coast. Moreover, the Cardiff townsmen were apt to aid and abet such, and if they were severely dealt with would complain to their lord, the Earl of Pembroke, who would forcibly ask "Cosen Stradlinge" what he meant by such interference. Public business was only part of the fifth Sir Edward's local activities. The endless requests for legal interference, friendly intervention or pecuniary aid which reached him from kinsmen and neighbours, prove the high estimation in which both his kindliness and his judgment were held. The produce of his deer park was in general demand, and sheriffs of all counties



STAIRWAY TO CHAPEL & RAMPARTS.



ORIEL OF PORCH CHAMBER.

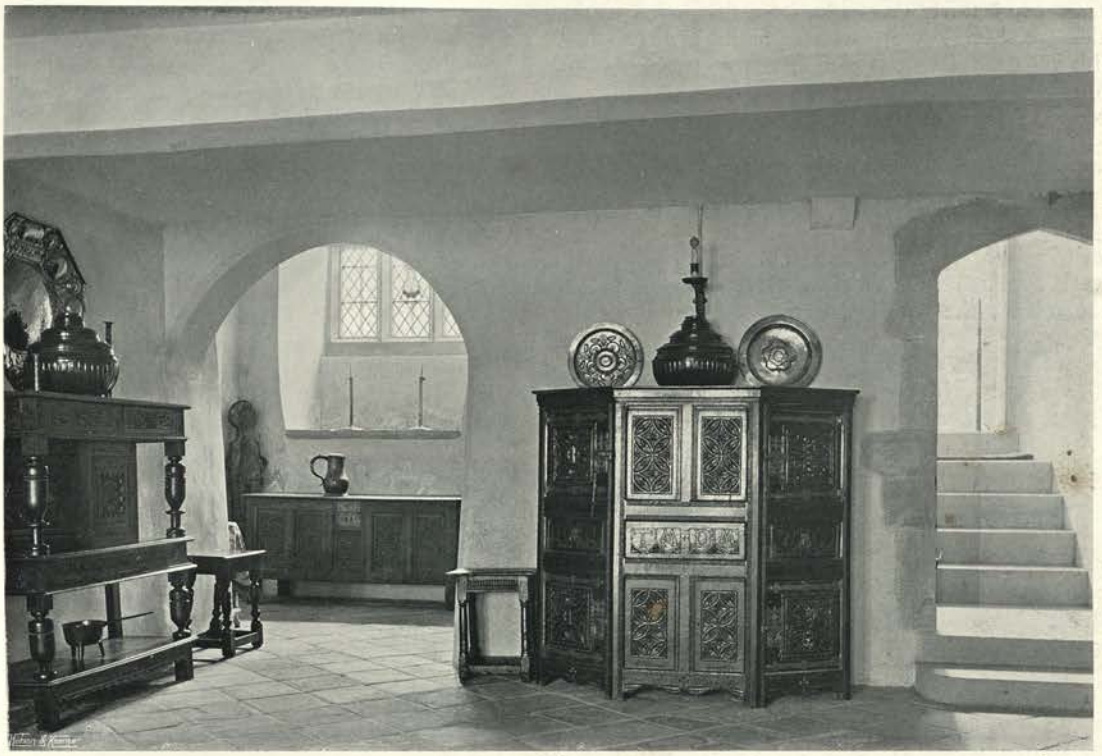


THE HALL PORCH IN THE COURTYARD.

A GRINLING GIBBONS CONSOLE.

A CREDENCE AND BLACK JACKS.

around were not slow, when the visit of the assize judge was expected, to pray him to "bestowe a bucke" or "healpe them to a peece of fleashe." But though an active administrator and helpful friend, he was also a student and a lover of letters. He befriended John Davys, of whose Welsh grammar—long a standard work—he had 1,250 copies printed. He built the Cowbridge Grammar School, and formed a library at St. Donats. He himself went deeply, and with more zeal than discretion, into the study of genealogies, and wrote his "Winning of the Lordship of Glamorgan out of the Welshmen's Hands" with a view of numbering an Esterling among FitzHamon's knights and thus establishing his own eleventh century pedigree. Engineering also came within Sir Edward's wide compass, so that Wood, in the *Athenæ*, tells us that he was "at the charge of such Herculean works for the public good that no man in his time went beyond him." He tried to make the Ogmore inlet into a practicable harbour, and he built the St. Donats sea-wall, where the turbulent waters ever threaten to encroach and sweep up the glen. Nor did he omit to set the seal of his age on his house, which we will now enter by the porch. We find ourselves, as we should, behind the hall screen and below the gallery; but the old ones, unfortunately, were at some period destroyed, and their replacement, from designs by the late Mr. Garner, was part of the immense work of renovation carried on for some years by Mr. Morgan Williams of Aberpergwm, when he acquired the property at the close of the last century. Left of the screen are two arched doorways; through the first we may ascend to the gallery and to the porch chamber with its oriel, almost more charming within than without, set with stone seats and groined vaulting centring in a flat lion mask—a device found also in other parts of the castle. If, instead of going up to the gallery, we pursue our way on the level, we enter the picturesque apartment with many arched recesses and outlets now called the old hall, but whose original purpose is obscure. Here we begin to realise the wealth of fine genuine sixteenth century furniture—Gothic at its opening and Renascent at its close—with which Mr. Morgan Williams has so amply and appropriately fitted the castle. Some of it had always been in the old family seat of Aberpergwm in the northern part of Glamorganshire; but much he has himself during a long course of years carefully selected. Such a piece is the Gothic



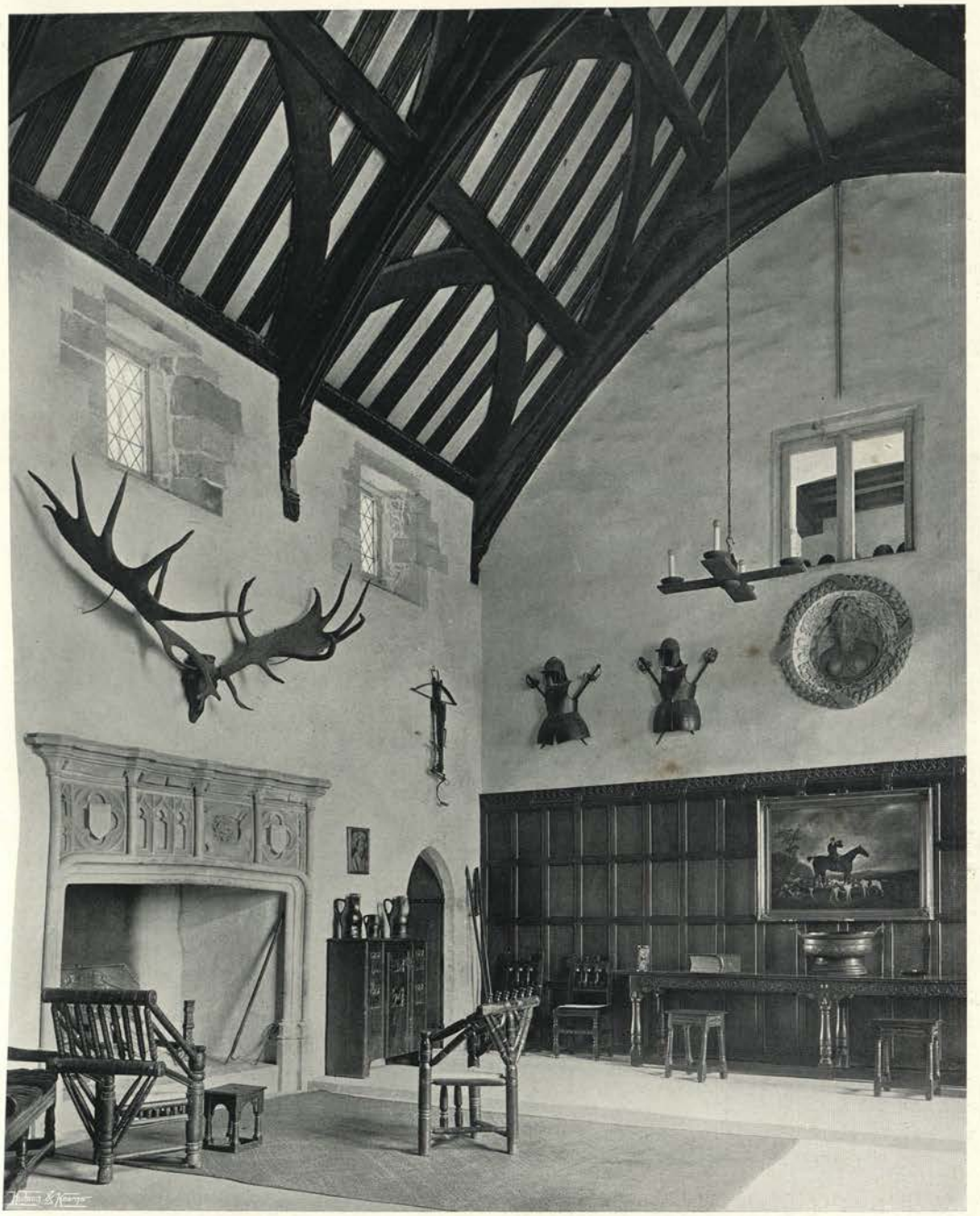
THE OLD HALL.

THE ARMOURY.

cupboard which faces us in the old hall. It came, some thirty years ago, from that famous old Leicestershire house, Quenby Hall, included in this volume. Passing up the stairway to the right of this piece we find ourselves in the new armoury. Now that the Wallace Collection belongs to the nation, Mr. Williams has, perhaps, the finest lot of armour of any Englishman, and to house it adequately Mr. Garner contrived the vast room we depict in a hidden space between the curtain-wall and the great hall, so that scarce any new work appears on the outside. Returning now to the screen, the second doorway leads to the old buttery, still retaining its hatch, and thence we enter the old kitchen with its fire arch 16ft. across, fully capable of roasting whole such "buckes" or "peeces of fleashe" as Sir Edward's many applicants permitted him to retain for "making merie" at home. The offices are now conveniently situate for the service of the dining-room on the opposite side of the courtyard; but though put to different use, these ancient features of the domestic arrangements of our ancestors are carefully retained.

Passing through the screen, we enter the great hall, which is practically unaltered since

THE GREAT HALL AND ITS RECESS.



THE GREAT HALL AND ITS CHIMNEY-PIECE.

the third Sir Edward built it in the early halt of the fifteenth century. Windows, arches, roof and chimney are all original and intact. Our illustrations show how right, in excellence of quality and restraint of quantity, is its furnishing, of which the chairs of early turned work form part. This form is supposed to have come from Byzantium to Scandinavia, and from Scandinavia to England at an early date, and continued to Henry VIII.'s time. The finest surviving example is probably that from Glastonbury, now in the Bishop's Palace at Wells ; those at St. Donats are reputed to have been abbots' chairs from Neath Abbey, whence they were transported to Aberpergwm at the Dissolution. In the hall, too, stands an interesting credence, which we figure separately, and which is one of the few sixteenth century pieces which Mr Williams inherited. On it stands one of the great silver-mounted black jacks made in 1653 for Lord Protector Cromwell, who was a relation of the Aberpergwm family, though they were not of his politics. It came from the Tower of London, after the fire there, and its fellow is at Powerscourt in County Wicklow. The other roundel of the Hampton Court series

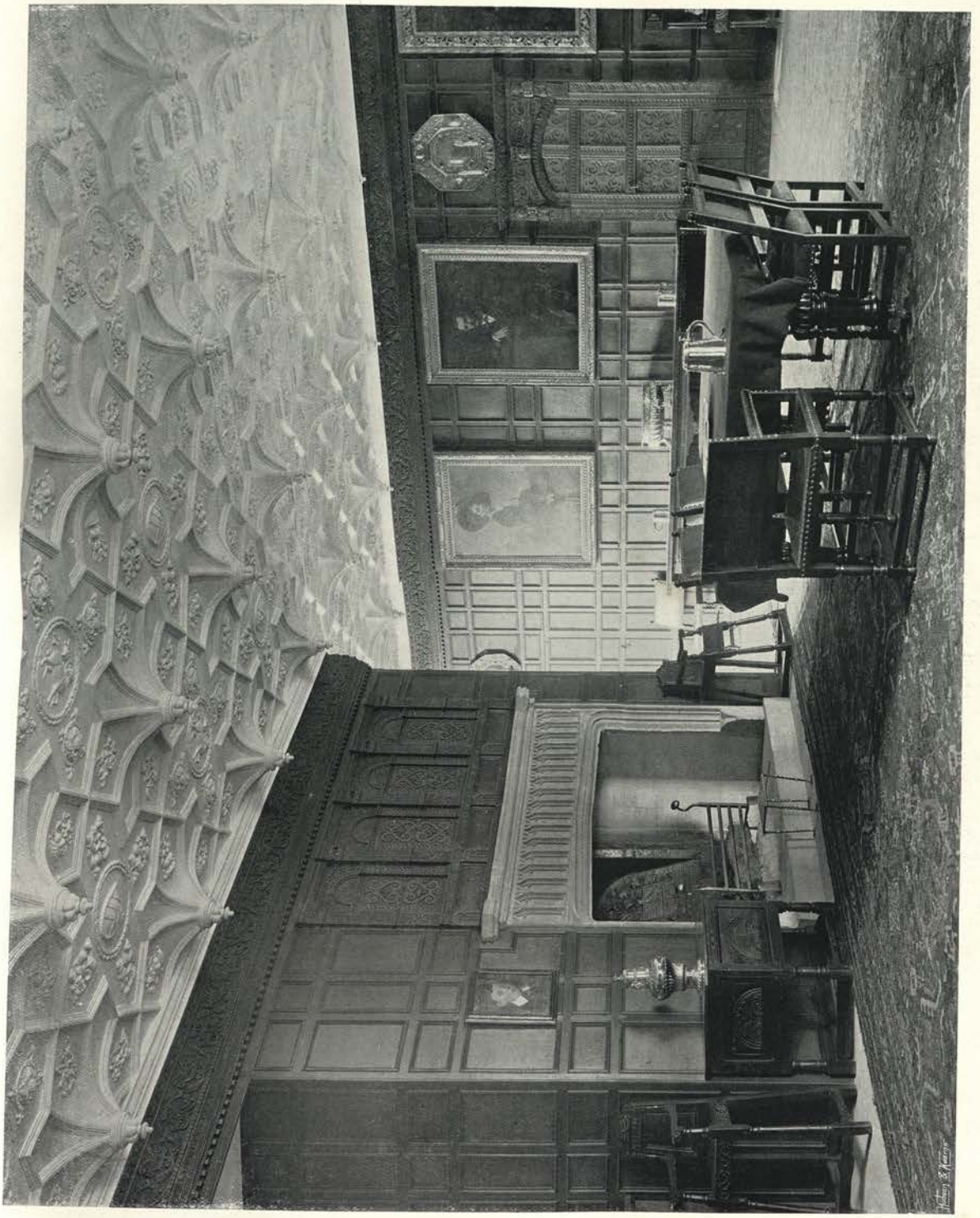
appears below an opening into what is a long gallery, but may originally have been but a small solar. The normal fifteenth century arrangement, however, was here somewhat interfered with by pre-existing buildings. In any case, the gallery is not the definite creation of a particular moment, but an adaptation and extension of what was there earlier. It includes in its pleasantly irregular outer wall a round tower, and stretches on to the point in the southern curtain-wall where was situate a postern with an overhanging machicolated bastion over it arranged to drop things on any who attacked Over this now stands the gallery bay, certainly

The gallery is reached from a lobby and wide stone stairway opening out of the hall recess; this is likewise the way to what were, no doubt, built as the State chambers, now the dining and drawing rooms. The Gothic chimney-pieces show them to be coeval with the hall—indeed, the hall and drawing-room chimney-pieces are almost a pair—but their size and breadth made it easy to give them the proportions and fittings fashionable under Elizabeth. Upon them, therefore, the fifth Sir Edward largely concentrated his attention. He threw out so wide and deep a two-storied bay that both rooms acquired the then favourite L shape.

THE GALLERY.

not later than Elizabeth's reign, so that the fifth Sir Edward may have contrived the gallery—almost a necessary adjunct to a house of any pretension in his day—and given it this splendid southern outlook over the hanging gardens, the glen, the Severn Sea and the Devonshire coast beyond. The gallery is now full of old furniture, whereof the Gothic predominates, among which is a credence, seen on the right of our picture, and noticeable as being of deal. This clearly marks its foreign nationality amid many native pieces. Mediæval folk were in the habit of using the material at hand—the English their oak, the Swiss their pine, and it is from the latter country that this piece emanated.

He added panelling and plaster-work; in the case of the upper room removing the earlier attic and making a barrel ceiling. Much of this work was decayed or destroyed when Mr. Morgan Williams commenced operations. The dining-room panelling is original, with carved frieze, arched and pilastered overmantel and elaborate doorway. The panels, too, are interesting, being an early example of bolection mouldings, which were then not applied but worked in the solid. The ceiling is new, an excellent adaptation of one still extant at Sizergh Castle, a copy of which is in the Victoria and Albert Museum. For the drawing-room, whose walls were bare, panelling from three old rooms in



DINING-ROOM.

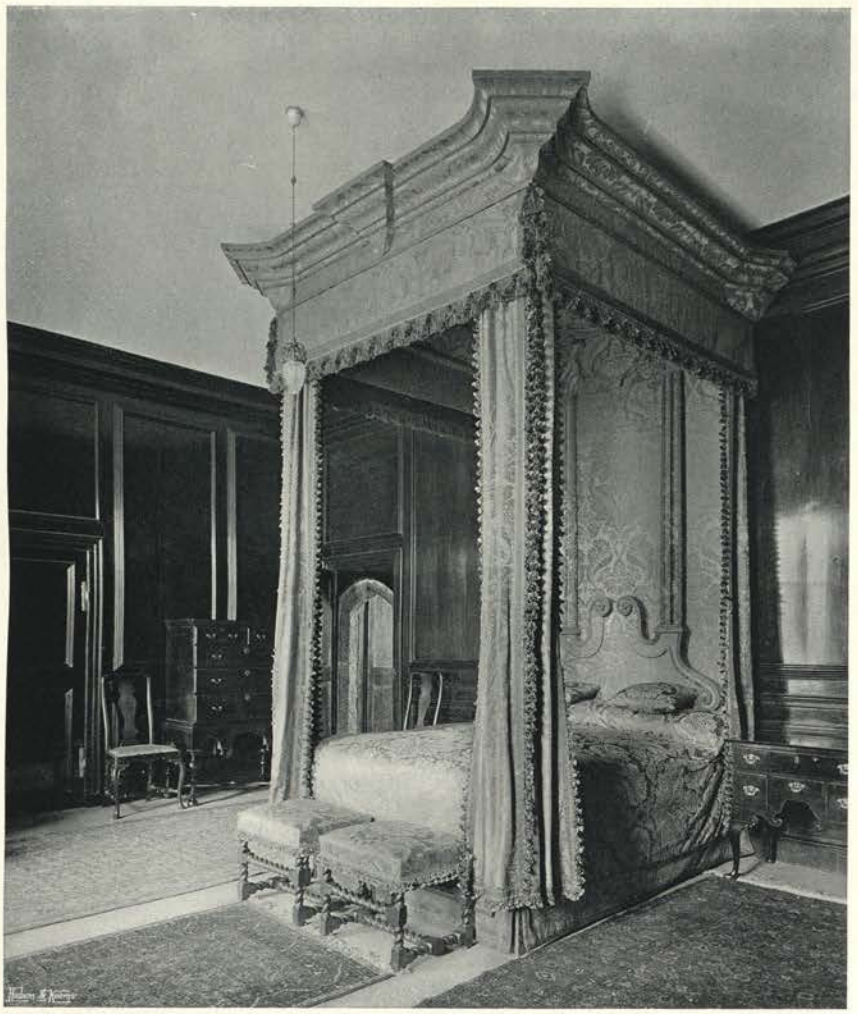
DRAWING-ROOM.

THE PAINTED CHAMBER.

Hertfordshire has been used, and forms an adequate setting for several fine pictures selected from the large number, family pictures for the most part, still at Aberpergwm. Facing us is Isaac Olivier's excellent equestrian portrait of Prince Henry, James I.'s eldest son. The portraits of Richard and Henry Cromwell, by Walker, the Parliamentarian painter, are on the side wall and do not appear in our illustration ; nor does a little panel picture of Philip II. of Spain, found, a good many years ago, thrown behind the panelling of one of the St. Donats rooms. Was a likeness of Queen Mary's husband a dangerous possession at the time that Sir Thomas Stradling lay in the Tower, and the incident of the cross-bearing ash tree had thrown suspicion upon the whole of the St. Donats household ? His son Edward had no desire to be implicated, and may well have thus disposed of it. Much fine stuff is in the drawing-room, such as the set of high-backed Charles II. chairs, with tapestry seats representing "Æsop's Fables." Here also stands the Grinling Gibbons console which we illustrate separately. This great master was, as we know, addicted to fitments rather than furniture. But the finished design and perfect craftsmanship of this piece make one feel confident that it was produced, if not by his hand, at least under his eye. A fellow-console is in the possession of Mr. Seymour Lucas. There was a late flat ceiling in the drawing-room, but a sketch dating from about 1820 still showed Sir Edward's of barrel shape, and ample evidence of the latter's character was revealed when the more modern one was removed, though not enough of it to give an idea of its patterning, and the present one is founded on that in the gallery at Chasleton in Oxfordshire. The deep, bold frieze, embodying the Stradling stag and the Williams lamb amid its arabesques, was designed by Mr. Bodley, who succeeded his late partner, Mr. Garner, as Mr. Williams's architectural adviser. It has cousinship with those at Sizergh and Chasleton, but is more especially suggested by that in the painted chamber. In this latter room the fifth Sir Edward gave play to his genealogical leanings, and amid the mermaids and the scrolls and the birds are set the coats of the chief families allied with the Stradlings. As the achievement over the chimney-piece (which is Gothic, showing that Sir Edward did not build, but merely decorated the room) consists of the Royal arms and Tudor supporters on a field of pomegranates, the inference is that this work dates from Queen Mary's time, when Sir Thomas was alive and his son Edward, recently returned from Rome, was beginning to make his taste and activities felt. Of the same date is the extraordinarily massive and elaborate bed which came out of the old castle of the Caradoc family in Gower. Late Georgian panelling had been put into this room, but, on its removal, the old painting was everywhere visible, and was faithfully redone by Mr. Morgan Williams himself. It was not only in this chamber that Sir Edward indulged in heraldic decorations. No doubt the many stone roundels already alluded to were set by him in various parts of the walls of the castle, but the hall suggested itself to him as a meet place to exhibit pictorially his new-formed views of the antiquity of his family. Although all this has now disappeared, together with the legend on which it rested, it was there when St. Donats was visited in 1756 by Bishop Pococke, who tells us : "Just on the sea is St. Donat's Castle, the seat of the Easterlings or Stradlings, one of the twelve Normans ; it is a very noble pile of old building round a court, and kept in fine order. There is a grand old hall, with the arms of the twelve Normans, and an account of the estates which fell to the share of each of them." The Bishop, however, found no Stradling to receive him, for the race of this "one of the twelve Normans" was extinct. Full of years and honour, the fifth Sir Edward had passed away in 1609. With him the highest point in the fortunes of the family and of the castle had been reached. Yet his cousin and adopted son, Sir John, poet and scholar, "a miracle for his forwardness in learning and pregnancy of parts," carried on the family traditions and was fifth of James's first batch of baronets in May, 1611. Dying in 1637, he left behind him a loyal and stalwart batch of sons and grandsons to fight and die for their King when the Great Rebellion broke out, and the sixth Sir Edward led his regiment at Edgehill. Taken prisoner on that field, he was freed by exchange, only to die at Oxford, leaving a son to continue the fight, and a widow who, at out-of-the-way St. Donats, was able to shelter the scholarly Ussher, Archbishop of Armagh, who found congenial occupation in the well-stocked shelves of the library.

The Restoration found the Stradlings somewhat exhausted both in stamina and fortune. Before the rebellion had broken out the sixth Sir Edward posed as a business man—a shareholder in the soap monopoly, a promoter of the scheme for supplying London with water from Hoddesdon, an agent for the collecting of some of Charles's doubtful taxes. If not the former, at least the latter operation proved financially disastrous, both to Sir Edward and to some of his neighbours. As fighters on the losing side he and his son suffered in their purse, and the earlier method of profitable marriages did not occur to their successors. Moreover, none of the last four baronets of the line was a distinguished man impressing himself on his country's annals. This decline from the past had, from our point of view, this advantage, that money and energy were lacking to remodel St. Donats in the classic style. It remained cared for but untouched, except that a few of the lesser rooms were relined in the taste of

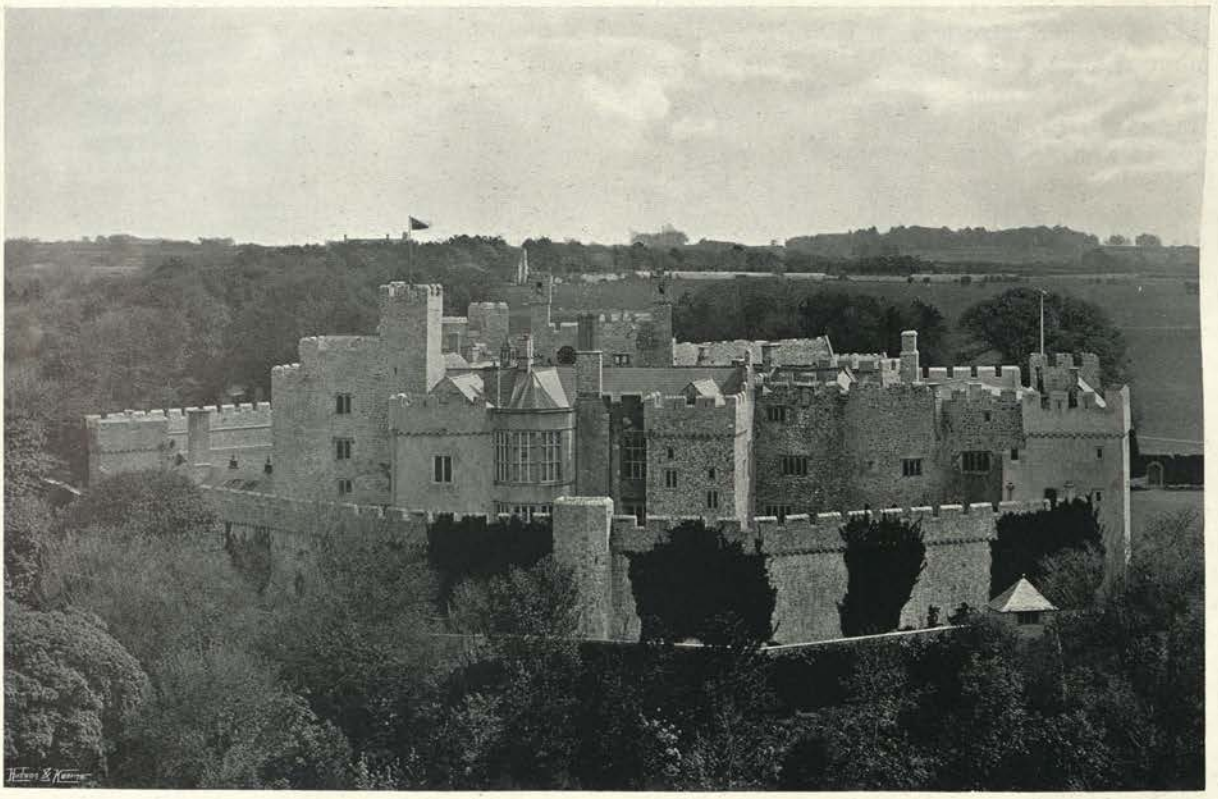
the day. The red parlour, with its ceiling of wreathed fruit and flowers and its well-designed panelling and mantel-piece, is a finished, if simple, example of Wren's day. No later in style, though surely somewhat later in date, is the Mahogany Chamber, whose rich dark panels are a good background for the stately crimson brocade bed. This room undoubtedly is a very early example of the employment of mahogany as a room lining—earlier than any at Houghton, where Sir Robert Walpole earned the reputation of being the first to use this recently-introduced wood in a lavish manner. By the time Houghton was complete the Stradlings were no longer improving St. Donats, for their long line of direct male descent was drawing to a close. Sir Thomas, the last of them, died under somewhat suspicious circumstances at Montpellier in 1738 at the age of twenty-eight. A great table tomb to him and his elder brother, who had predeceased him, occupies a large part of the little chantry which the fifth Sir Edward converted into a family mausoleum. It is attached to the church of St. Donats, which rises on a solitary tree-girt stretch of sward at the bottom of the glen. Surely to Sir Edward its chief interest must have lain in its narrow chancel arch of undoubted Norman date — concrete evidence of the existence of FitzHamon's knight! The rest of the edifice is clearly the work of the historic and not of the apocryphal Stradlings, and is of the same date as the main portions of the castle which we have attributed to the third Sir Edward, who died in 1453. None of the family, however, is known to have been buried there before the fourth Sir Edward, who was laid in the chancel in 1535. Later on his father's body was brought from Cardiff and placed beside him. This, however, did not suit the fifth Sir Edward, who dug them up and transferred them to the chantry, and hung there a set of painted panel pictures which yet remain. They represent these two ancestors, whose bodies he translated, and their wives kneeling. Behind them, in the same attitude, are their children, above them their shields of many quarterings, and below an inscription. A third picture is of Sir Edward himself and his wife, similarly depicted, except that in this case there were no children to set behind them. The inscription, giving the date of 1590 for this latest of the paintings, declares their joint wish and expectation of being buried here. This desire was duly carried out, their adopted son, Sir John, setting up a great pilastered and arcaded wall monument of alabaster to their memory with the motto, "Virtues hole praise consisteth in doing."



THE MAHOGANY CHAMBER.

With the end of the Stradling line came St. Donats' less prosperous days. At first it was cared for, as Bishop Pococke found, for it was held by the Mansell cousin from Margam near by. At his death the whole Stradling inheritance was in dispute among collaterals, and at the

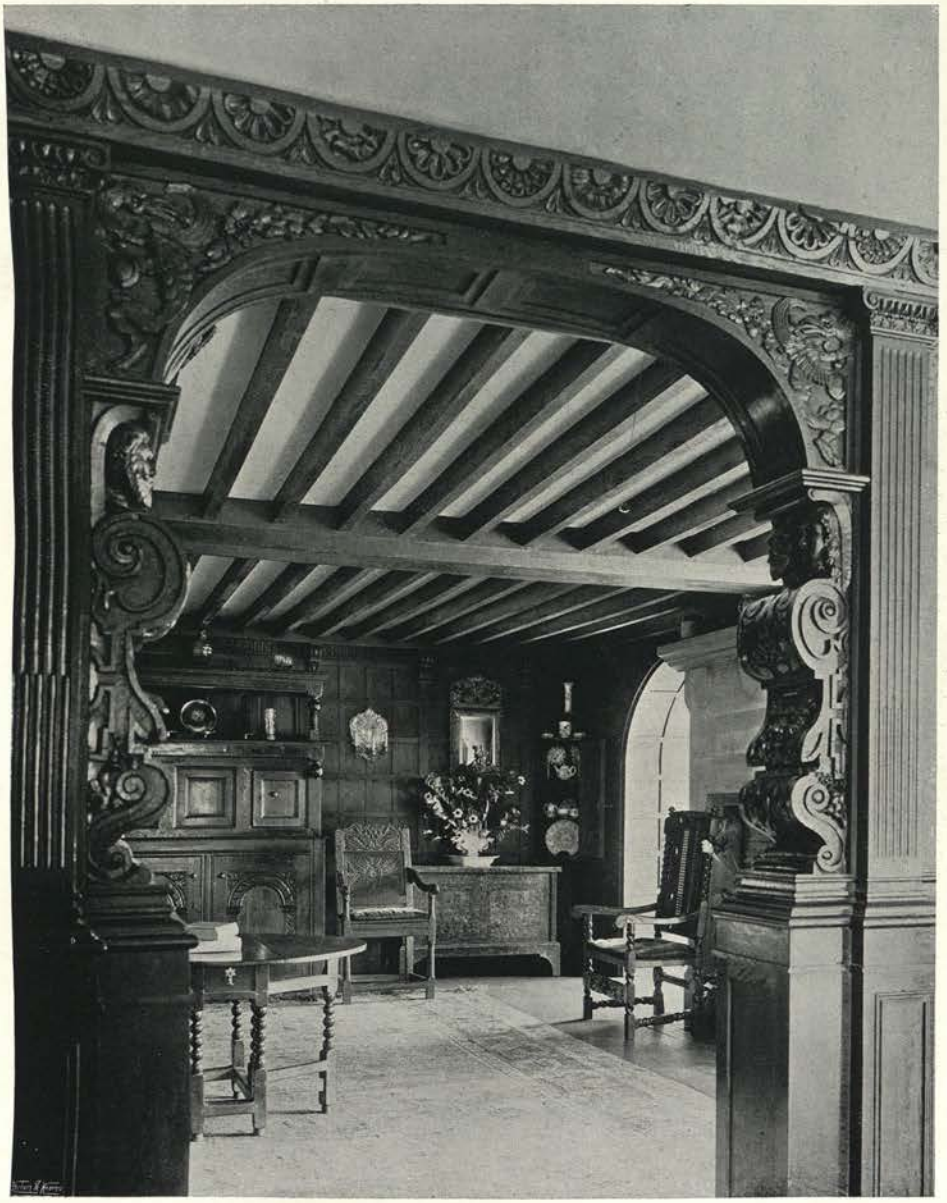
ultimate division one of the best estates was sold to pay lawyers' fees. St. Donats fell to the share of the Tyrrwhits, and for a century "had no history," though it can hardly be described as a happy time for it. Then, it being considerably decayed, it was bought by Dr. Carne, who claimed kinship to the Stradlings. We have alluded to some of his alterations and repairs, and will mention them no further. Later on the place attracted the attention of Mr. Morgan Williams. Aberpergwm, though endeared by long associations, had its drawbacks, for the development of the South Wales coalfields, if it added to its value as an estate, detracted from its amenity as a residence. St. Donats, in the same county, had its interest as a mediæval relic heightened by its beautiful position and environment. It formed—or could be restored to form—an admirable setting to the ancient armour and early furniture which Mr. Williams began, early in life, to collect. "All comes to him who knows how to wait," and some time after Dr. Carne's death Mr. Williams was able to purchase the estate. It is a striking example of the happy conjunction of a man and place entirely suited to each other—needing each other for the full realisation of the ideas of the one and the possibilities of the other. Most fortunate is the result to those lovers of old-world fabrics and old-world ways who are able to feel themselves almost transported back to mediæval times when they are admitted through the ancient gatehouse and restored curtain-walls of the Stradling fortress by the kind permission of the courteous owner.



ST. DONATS CASTLE FROM THE WATCH-TOWER.

ATHELHAMPTON, DORSET.

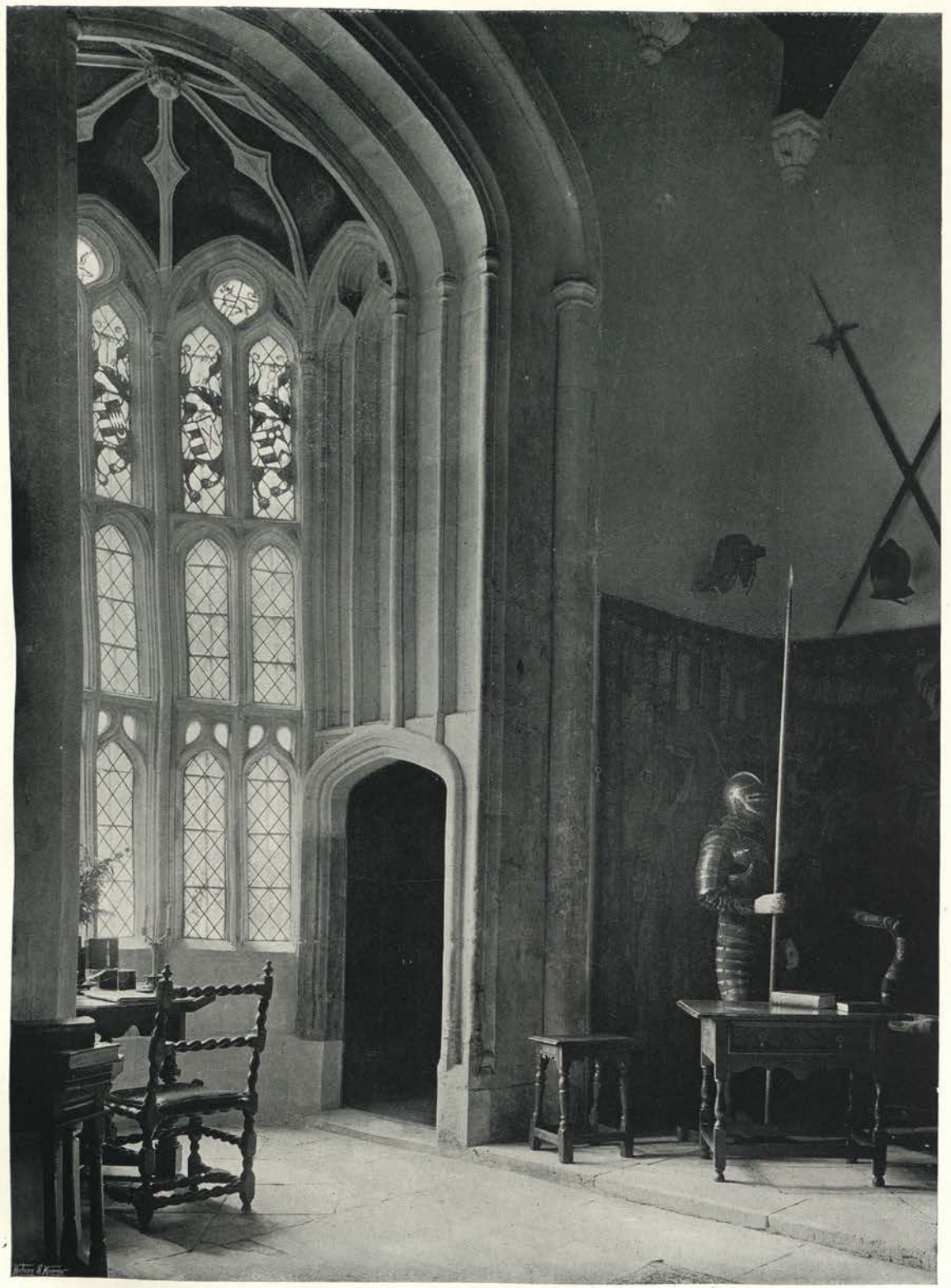
AT Athelhampton the Martyns were seated in early Plantagenet times, and here in the latter half of the fifteenth century Sir William Martyn rebuilt the more ancient home of his forefathers, and gave us a fine specimen of the architecture of his age—or at least as much of it as the vandalism of the nineteenth century owners failed to destroy. Nicholas, the last of the Martyns, died in 1595, and Athelhampton has since then seen many lords of many names, the last of which were wholly unappreciative of its worth and charms, until in 1891 it was purchased by its present owner, who has not only repaired and preserved, with infinite judgment and knowledge, such portions of the originally vast home of the Martyns as he found standing, but has also replaced, largely with the original scattered fragments, certain portions that had been ruthlessly torn down as late as 1862 to provide material for farm stabling. Luckily the destroying hand stopped short of the hall, which remains much as the Martyns built it in the fifteenth century. The stone flags of the floor, which rises in a low dais at the upper end, are original work. Original, too, is the stately timber roof, 50ft. high, with gilded bosses; original also the tall oriel window, a gem of late Gothic work, roofed with groining. Mr. de Lafontaine found this hall in utter wretchedness. The roof, blanched with mildew, was happily sound, and was brought back to life and beauty. Outside, the earth rose above the floor level, so that at times water stood on the dank flags. The walls were blotched with "grained oak" wall-paper, over the lower hall was a



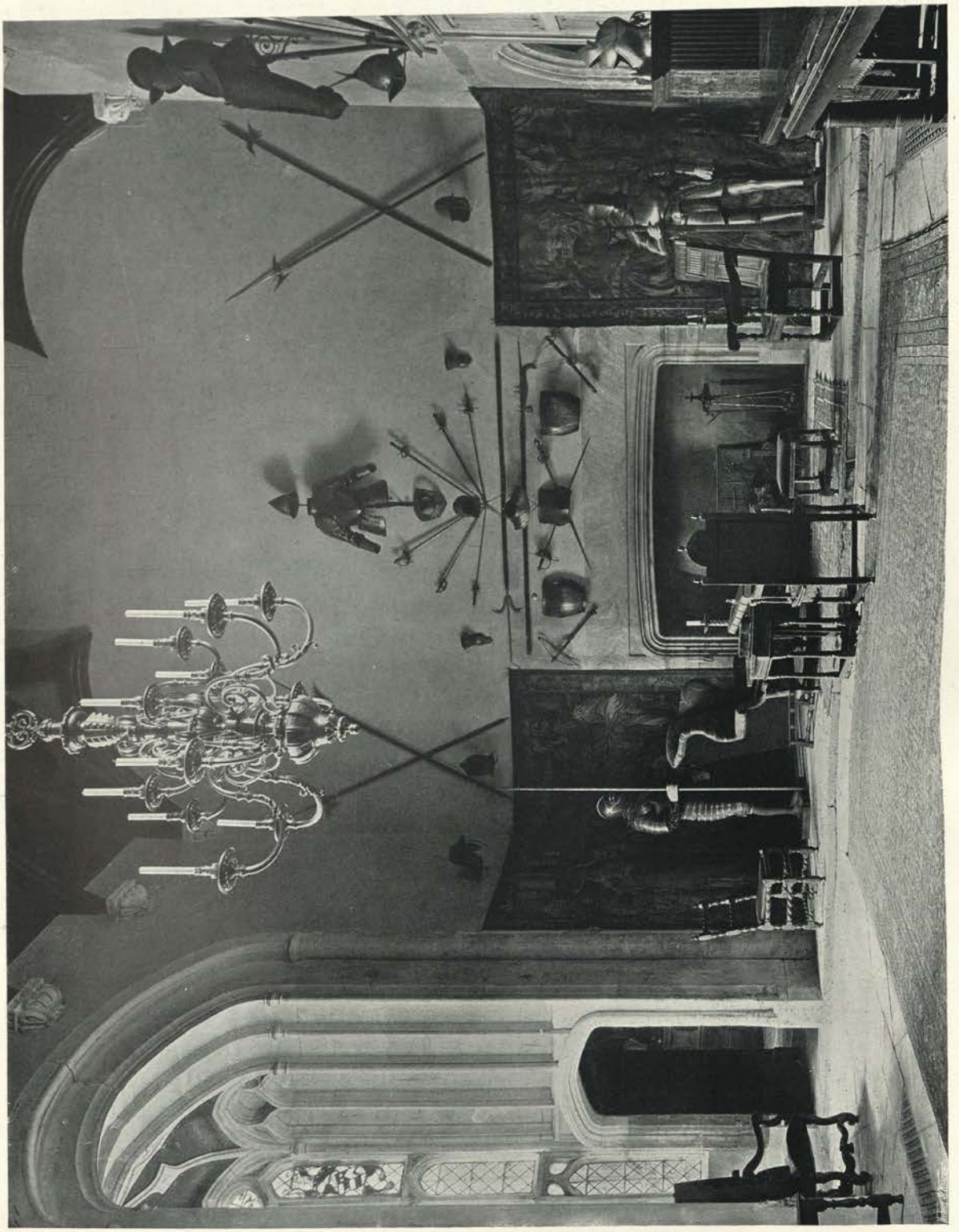
BREAKFAST PARLOUR.

deal gallery, and one of the high windows had been repaired with cement and wooden mullions. The ground has now been lowered, with the result that the hall floor is dry in all weathers. The lost window has been restored from the model of its fellow, seen above the panelling in our view of the hall, a window which has original armorial glass, recalling the armorial windows so happily brought back of late years to the ancient manor house of Ockwells, the four lights showing the shields, helms and crests of Martyn, Faringdon, Pydel and another. Pydel bore in his shield four birds' heads, which play on his name, the heads being those of the dunpyddle, or moor-buzzard. Following the fashion of this glass, Mr. de Lafontaine has restored to the other windows the armorial honours which were formerly their ornament. The walls have been clad for half their height in linen-fold panels, and the old work of the fifteenth

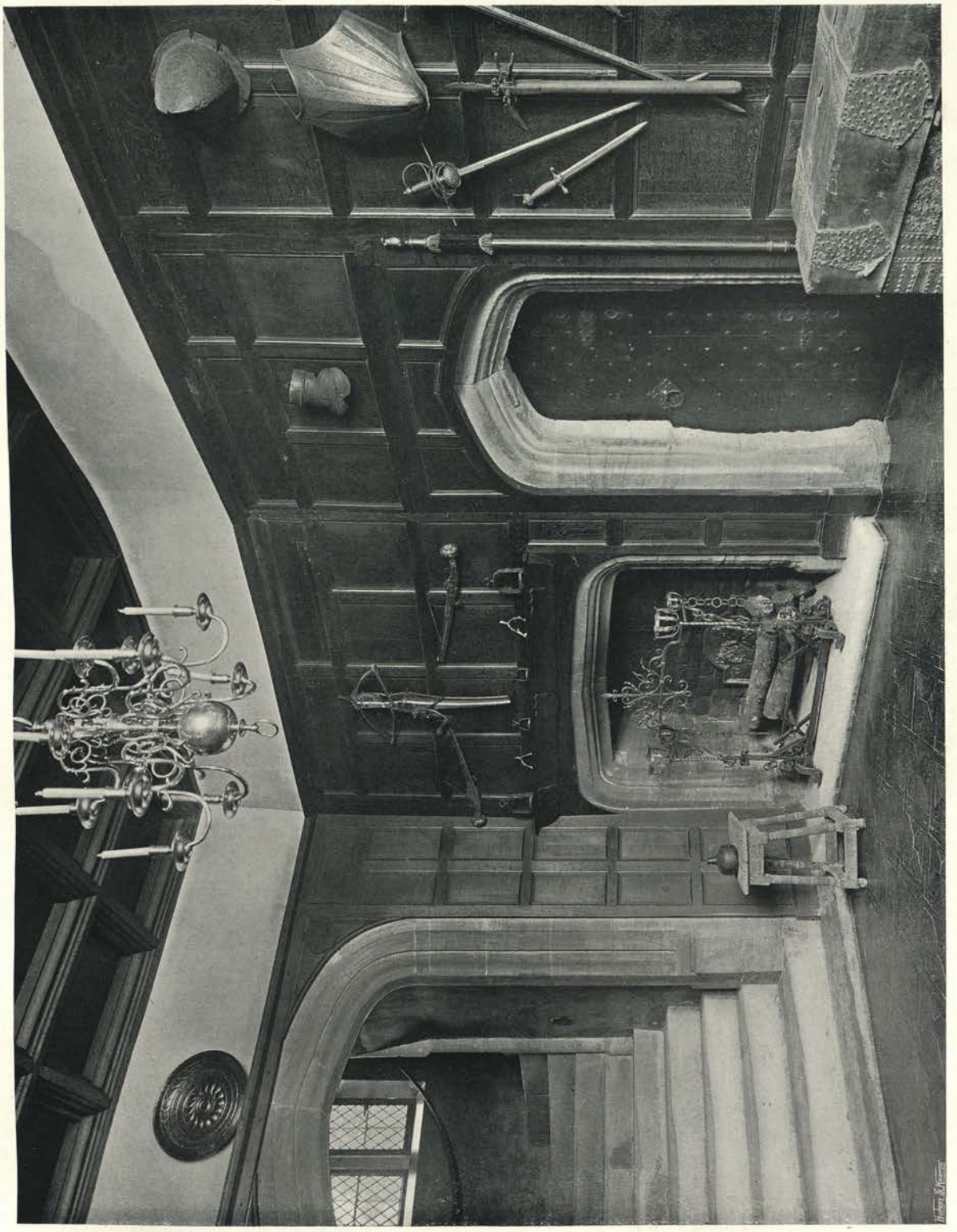
GREAT HALL: NORTH SIDE.



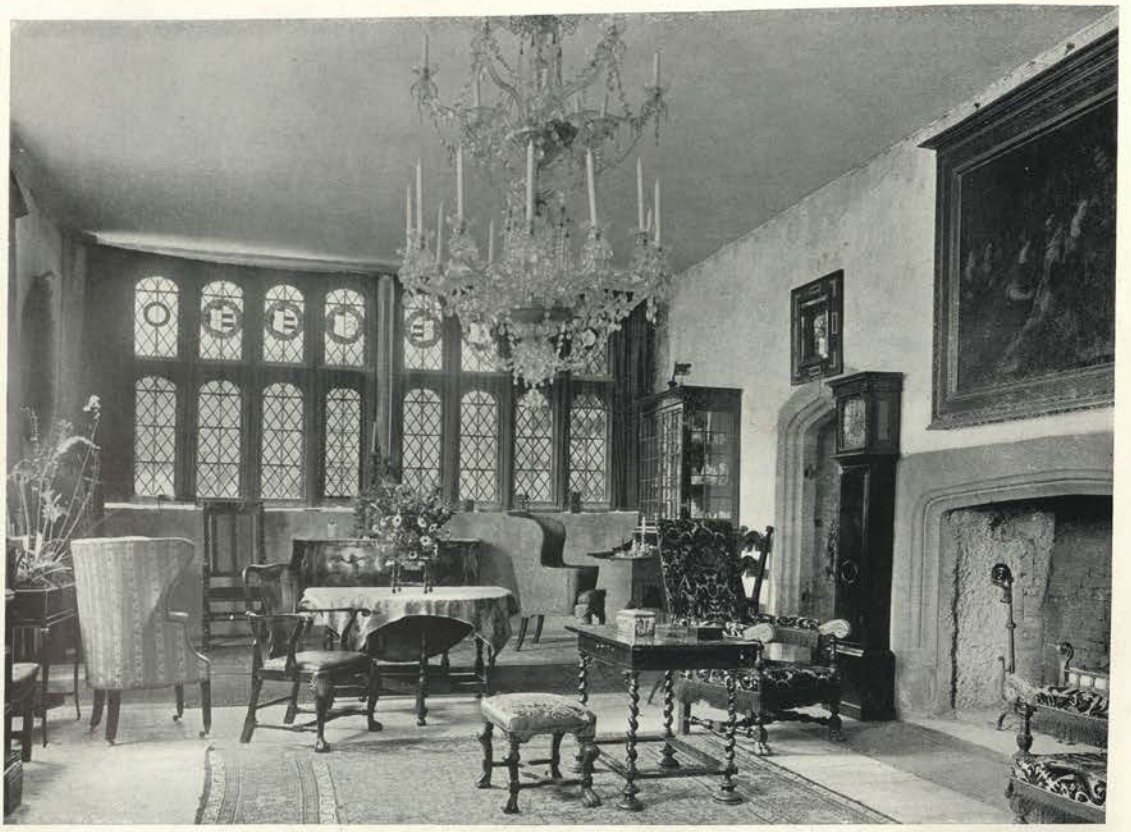
TO THE KING'S ANTE-CHAMBER.



THE GREAT HALL.



THE KING'S ANTE-CHAMBER.

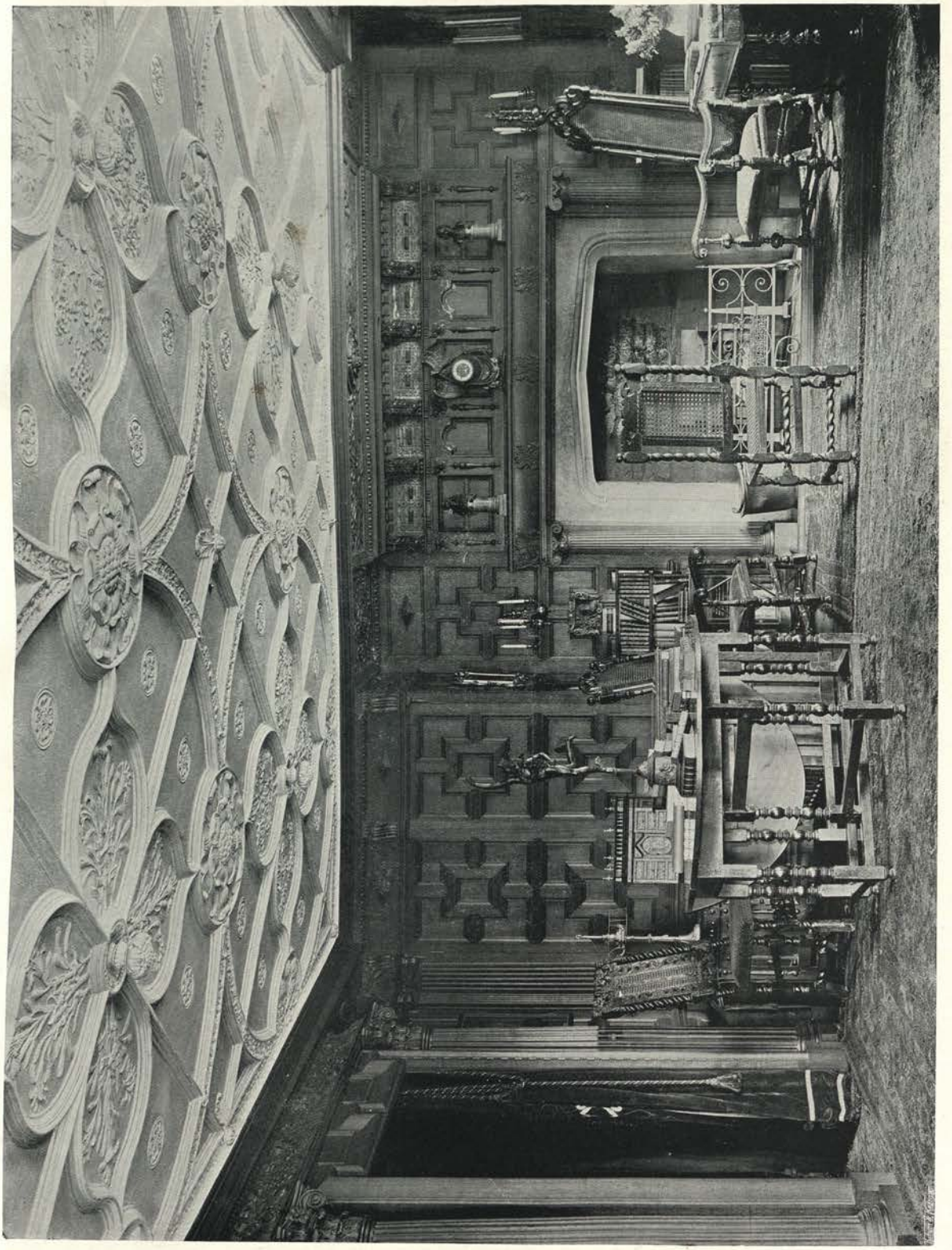


THE GREAT PARLOUR.

century screens, noticeable for the great length of its linen panels, was brought from Devonshire. Richly-coloured hangings with the arms of a Spanish house hang over the two doorways in this screen.

When Mr. de Lafontaine came to Athelhampton he found no remains of the household furniture which had once garnished it, and all the rare pieces which now fill every room are of his own collection. The buffets in the hall are of the greatest interest; one, richly carved with tracery emblems of the Passion and figures of the Annunciation, is a very early piece of English Gothic furniture, and is in a wonderfully perfect state. A second buffet cupboard of early sixteenth century date has panels boldly and elaborately carved. One picture shows a third important cupboard, and a fine draw-table of simple lines, and many pieces of a collection of armour and weapons. By far the most remarkable among these pieces is a plain salade or open faced helmet, probably Italian work of the fifteenth century, its original lining still in its place. The piece is, perhaps, the sole example of its class, in that an over-helmet fits above the first, the upper one being of heavily gilded copper wrought in the form of a lion's head with fierce mouth and staring eyes. It may be hazarded that this addition made the piece both helmet and armorial crest to its bearer. Besides this may be noted some of those great two-handed swords with which the stubborn Switzers shore heads and limbs from the

ORATORY IN STATE CHAMBER.



NORTH SIDE, LONG LIBRARY.

IN THE STATE CHAMBER.

enemies of Swiss freedom or of the King who hired them, a good sixteenth century harness of plates, and a long rapier hooked up by its original hangers.

From the bay of the great oriel window of Athelhampton Hall, a low door leads to the room called the King's ante-chamber. What king it was who gave his name here, or when he came visiting Athelhampton, is uncertain; but legend has it that the Hall was once, in the days when Sir James Long owned it, the merrier for the presence of the second Charles. Save for a frieze of plain plaster, the King's ante-chamber is panelled in oak, and above it has a beautiful timbered ceiling. In the open fireplace are cresset-topped fire-dogs, and behind them a cast-iron fire-back, with King Charles himself on horseback. A dwarf sideboard cupboard has the initials W.H.A., with the date 1667. On the walls hang a morion and a peascod breastplate enriched with broad stripes of engraving. With other weapons below this harness are a two-handed sword and a long rapier with wide quills and a fluted blade, an elegant piece of swordsmith's work. Underneath these weapons stands a fine leather chest, studded and richly patterned with brass nails, its excellent condition silently testifying to the old saying, "there's nothing like leather"; indeed, these leather boxes seem at times to rival the endurance of wood, and take the buffets of the centuries with even lesser hurt. By this ante-chamber is reached the great parlour, a handsome room with mullioned windows, whose upper lights have shields of the Martyn alliances in coloured glass of indifferent quality compared with the work in the panes of the hall's high window. The decoration of this room is still unfinished, as our picture shows; but the seventeenth century table, with turned legs, is of interest, as are also the curious fire-dogs with heads like bishops' crosiers. A piece of a dress of Queen Elizabeth may be seen in this room. An ancient newel staircase goes upwards from the King's ante-chamber, the lower steps being of stone and the upper of solid log-timber, which gives no hollow note under the heel. This winding stair is the King's Way. Its first landing gives upon the long gallery or library, a room of great size and presence, with fine panelling and a plaster ceiling of very beautiful design, the round panels of whose curved ribbing contain the Tudor rose as their chief motif. In the thickness of the wall lurks a secret staircase; and for whatever end a secret stairway may have been contrived, it never fails to bring a pleasant chill of ancient mystery to the beholder. Many curious matters are preserved in this room. Here are the boots worn by King Charles I. as a boy, and the richly broidered gloves of Henry VIII. These gloves are of buff leather, light coloured, and thin. At the wrist is a pleating of rose silk ribbon, edged with gold lace, and each wide cuff is divided into eight panels of ornaments like the leaves of a fan. Heart's-ease, roses and other flowers in bright silks adorn these panels on a white ground, the flowers being stalked with gold thread. Near them a pair of seventeenth century gloves were once the covering of the first Stuart's Royal fingers. The leather is brown, cuff and glove being in one piece. The cuff broidery is in silk with gold and silver thread, the Scottish thistle being seen in the pattern. Edged with gold fringe and lined with red silk, they are gallant and handsome gloves, although hardly as fine as the rare gloves before-named, gloves for which an antiquarian De Lorge might leap among the lions. Here, too, is preserved one of those rare treasures, a first folio Shakespeare.

On the wall by the door hangs a pair of French bellows of wood, enriched with that delicate metal-work which Louis XVI. loved to hammer and braze, and this pair might well come from his workshop, for the fire upon which they blew burned in the Grand Trianon. Returning again to the great hall, we cross its pavement and go out through a doorway in the screens to rooms which were once serving-rooms to the hall, the butler's chamber and the plate-room. One of these is now the green parlour, so named from the green brocade of Florence which covers the walls. The second doorway opens on the oak parlour, once a scullery and back entry in which a pump stood. It is wainscoted and ceiled with Athelhampton oak, cut from oak beams in the house, removed because their ends were rotting dangerously. On the first floor is the State bed-chamber, with its original oak panelling. The Gothic panelled chimney-piece, beside which a little doorway enters the oratory, is of Ham Hill stone. Above the fireplace it is carved in deep ogival moulded panels, set alternately with flowers and fluted shields, with the lance-nick in their corners. The shields have no bearings, so they might in old time have been painted with the arms of the Martyns; but below them may be seen little beasts which stand for the house and its matches—Martyn's chained ape and the unicorn of the Faringdons. On the overmantel stands a garnish of rare Oriental china. It will hardly be credited that the woodwork of this magnificent room was found painted and grained in yellow, to the taste of the dull farmers who lay in it. Not only have the panels been brought back to their own rich hue, but the chamber has been replenished with furniture worthy of so lordly a bedroom. The bedstead, whose height seems exaggerated in the perspective of our picture of it, is a famous example of the late Elizabethan type, although it belongs to the beginning of the next reign.

Remark the play of light and shade on the many depths of the tester's ceiling-mouldings, and the temple-like bases, with their four

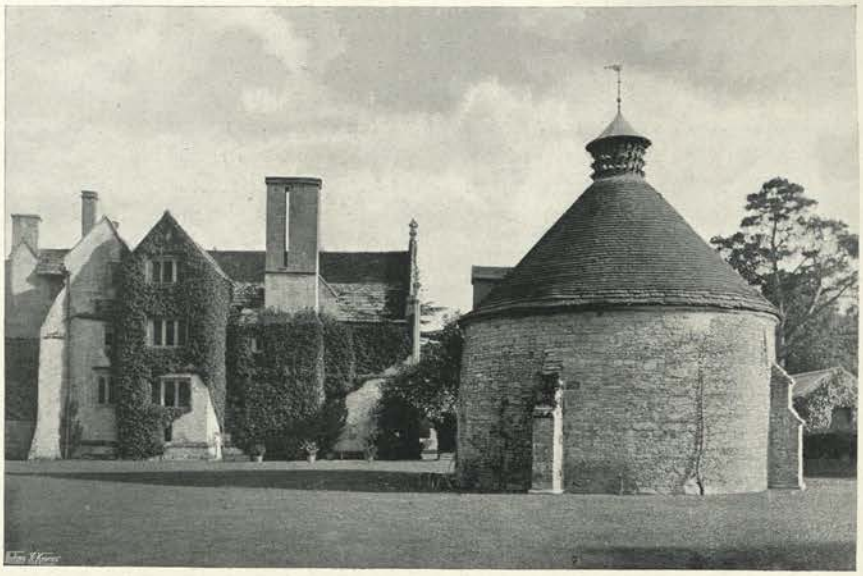
columns, upon which rest the squat urns and cheveron moulded tester-posts. Human figures stand in high relief upon the stiles of the back; and the frieze below the cornice is corbelled out with leopards' heads. Unhappily no photograph can do justice at the same time to bold carver's work and to such inlaid figures as are found in the panels of the back. SPES MEA XP'S is the motto found there, with the initials W. G., and the date A° D'NI 1609. The bed-cover of scarcely later date is a fine example in mellow green and yellow wools of the patient needle-work of the seventeenth century. The strange vegetation and weird flowers which adorn it are peculiarly characteristic of the English work of this period. Tradition has it that this bed was made for the chamber in which it is now found; that it was carried from Athelhampton by a daughter of Brune of Athelhampton to her husband's house at Corfe Castle, and was the inheritance of Brave Mary, the most honoured ancestress of the house of Bankes of Corfe. The bed of Brave Mary might well be a treasured relic in a Dorsetshire house, for every good Dorsetshire man knows how Corfe Castle, with its little garrison and Mary at their head, bore two sieges and many assaults, and fell at last by treachery, the last stronghold held for King Charles I. between London and Exeter.

With other pieces the State bed-chamber has one of those curious chests made about the end of the sixteenth century, whose inlaid panels are figured with buildings all dome, pinnacle and window after the fashion of Henry VIII.'s summer palace, from which these hutches are called Nonesuch chests.

A Chippendale bedroom with slender mahogany posts to its bedstead contrasts with the massive furnishing of the State bed-chamber. Hangings of flowered Elizabethan embroidery decorate the bed in Mr. de Lafontaine's own room, while another contains a rare treasure in the form of a Gothic bedstead of the time of Henry VII.

Again below stairs we pass the inner door of the hall, and note that the great "spar" of timber, the oaken bolt once shot across the door, may even now be drawn out from the stone socket in the jamb. The kitchen of such a house is never the least interesting room. Here there is a brick fireplace with a very wide span under which the spits once turned. The table is of late Gothic, a kitchen table of the rarest. Old wood and pewter platters adorn the dressers.

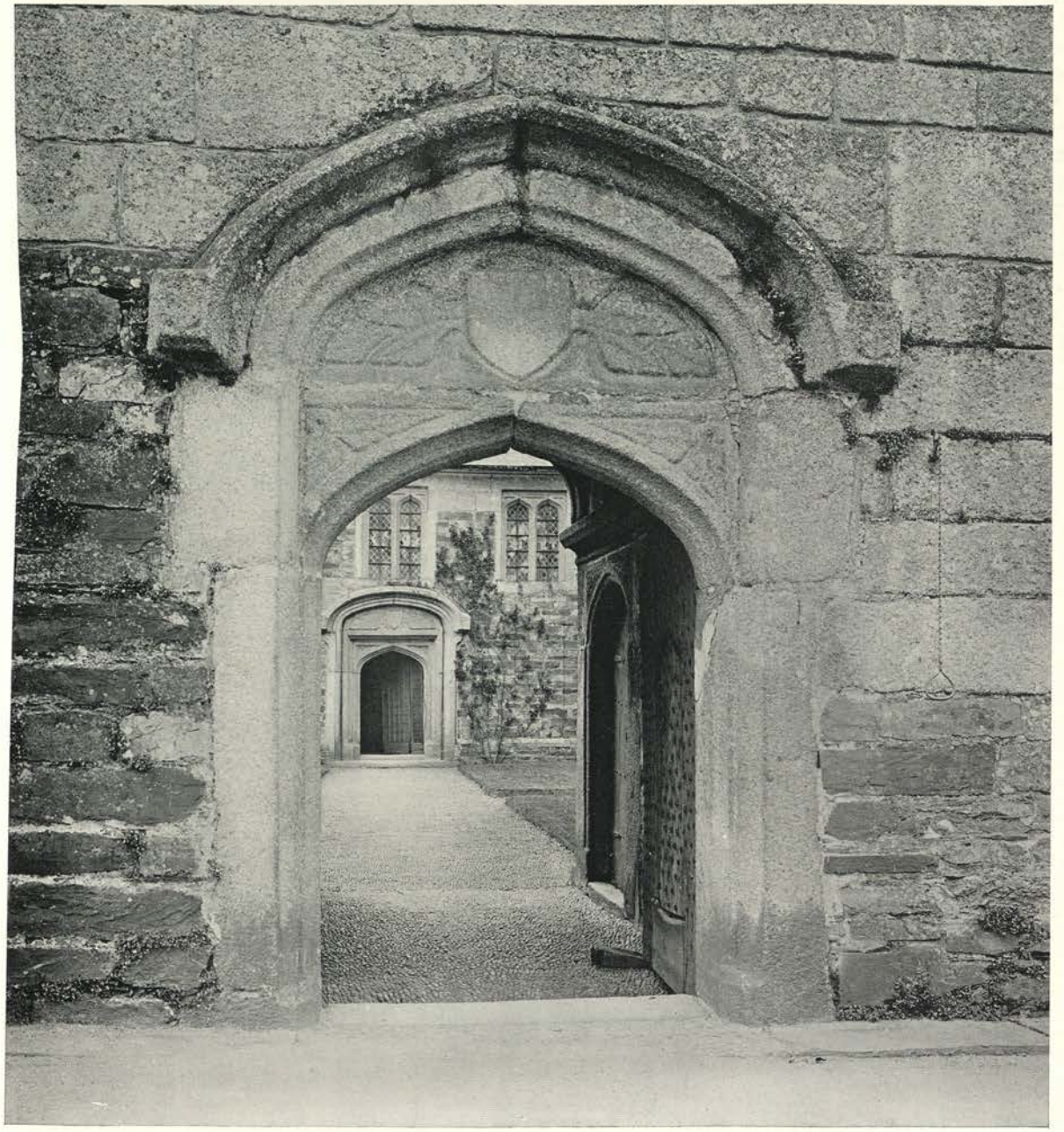
To have saved from destruction this rare specimen of a Gothic age, to have carefully brought it back to a semblance of its ancient self, to have collected so large a number of apt and excellent pieces of genuinely old furniture, has been a triumph of patient endeavour and enlightened taste.



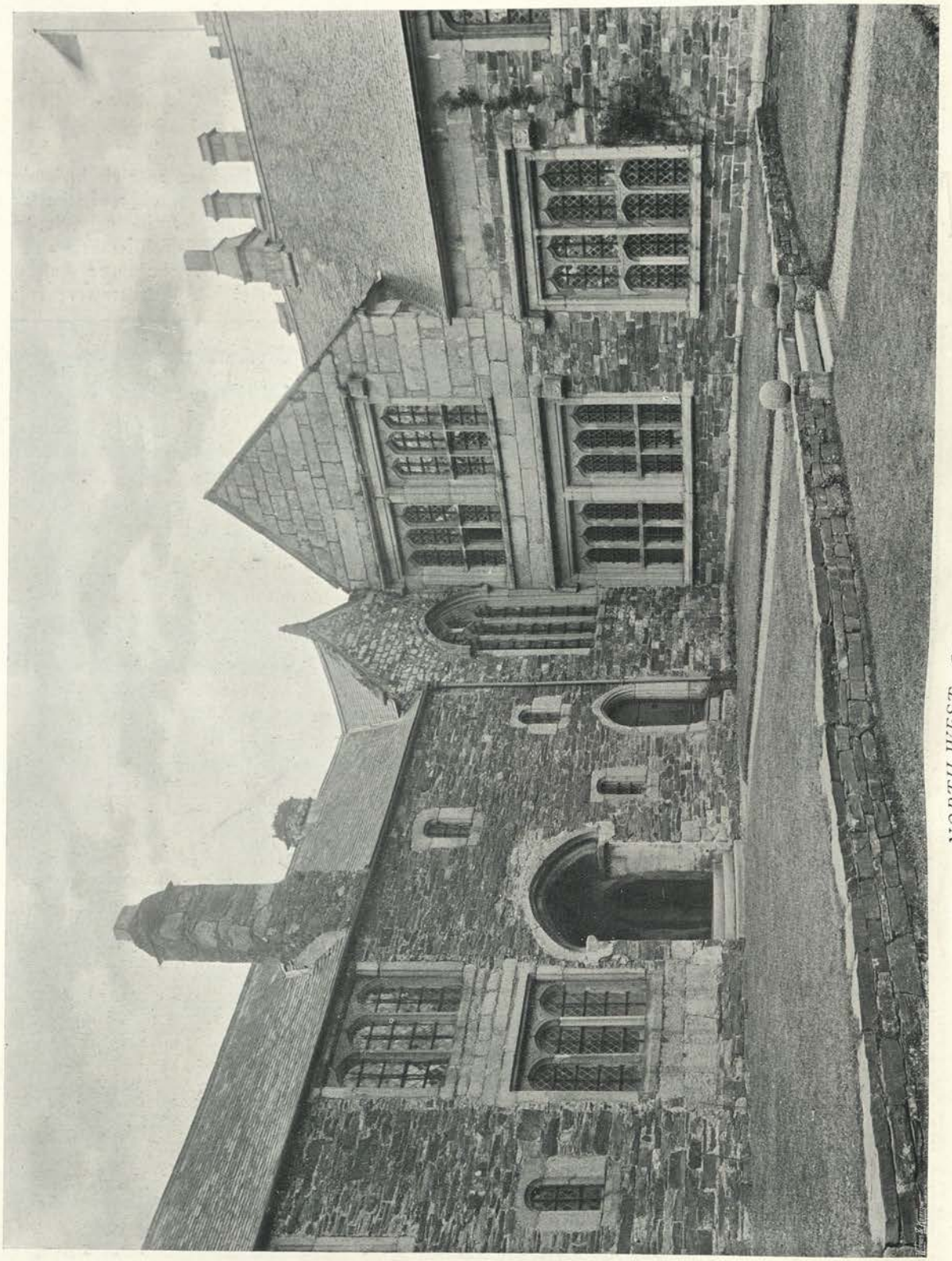
THE CULVER.

COTEHELE HOUSE, CORNWALL.

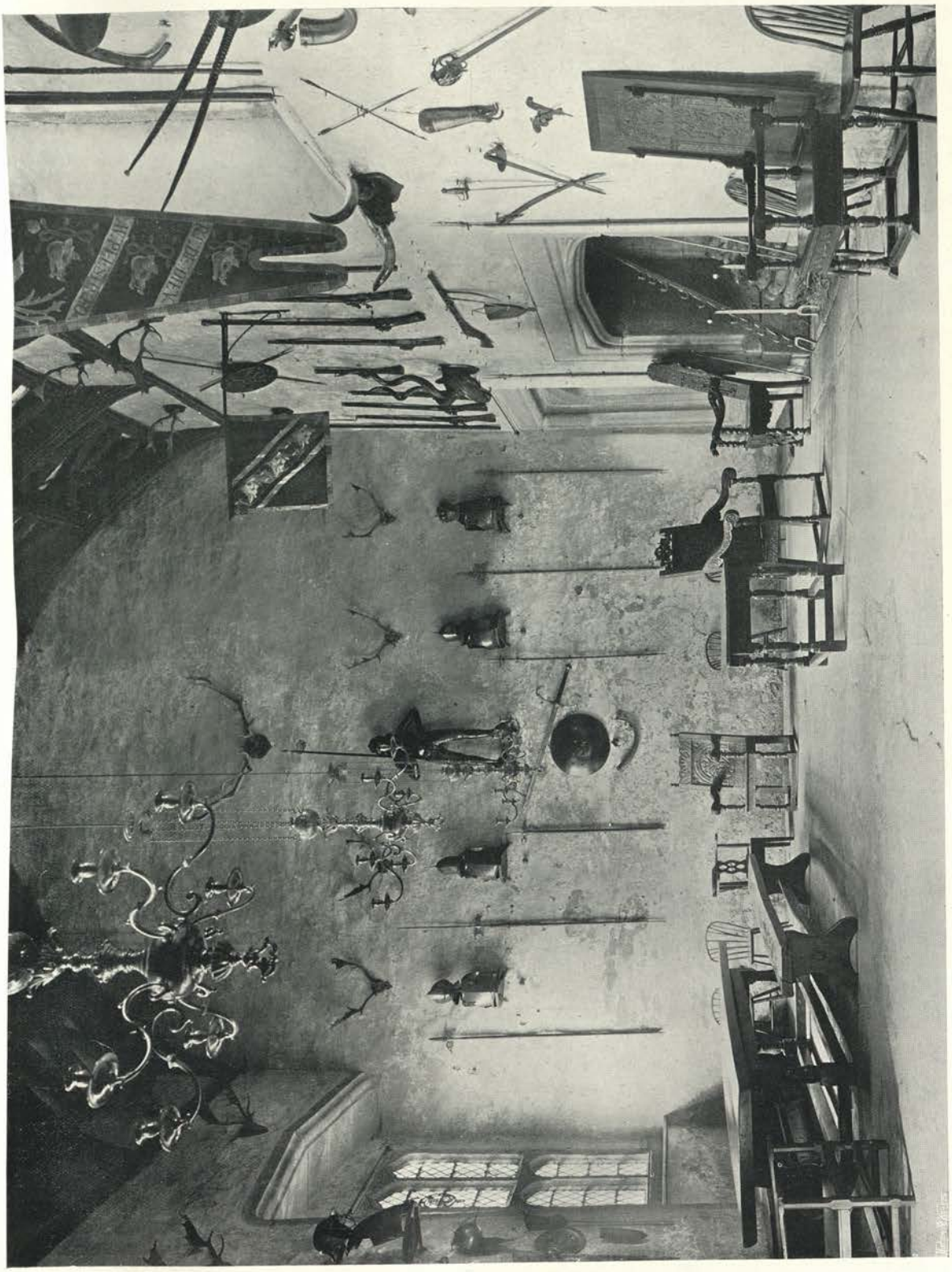
MANY as are the venerable houses in whose weathered walls and panelled chambers we find, as it were, the living presence of our long-dead fathers, there is, perhaps, not one which is so worthy of attention as the grey old dwelling-place of Cotehele. Few river courses in England are so rich in landscape charm as are those sylvan reaches of the Tamar which are the delight of its neighbourhood. Some places may be more architecturally perfect, like Haddon; a few may be more finished in detail, as Oxburgh or the great tower of Layer



GATE OF GRANITE.



NORTH-WEST CORNER OF COURT.



THE HALL.

THE WAY OUT.

HALL ENTRANCE.

OLD DRAWING ROOM.

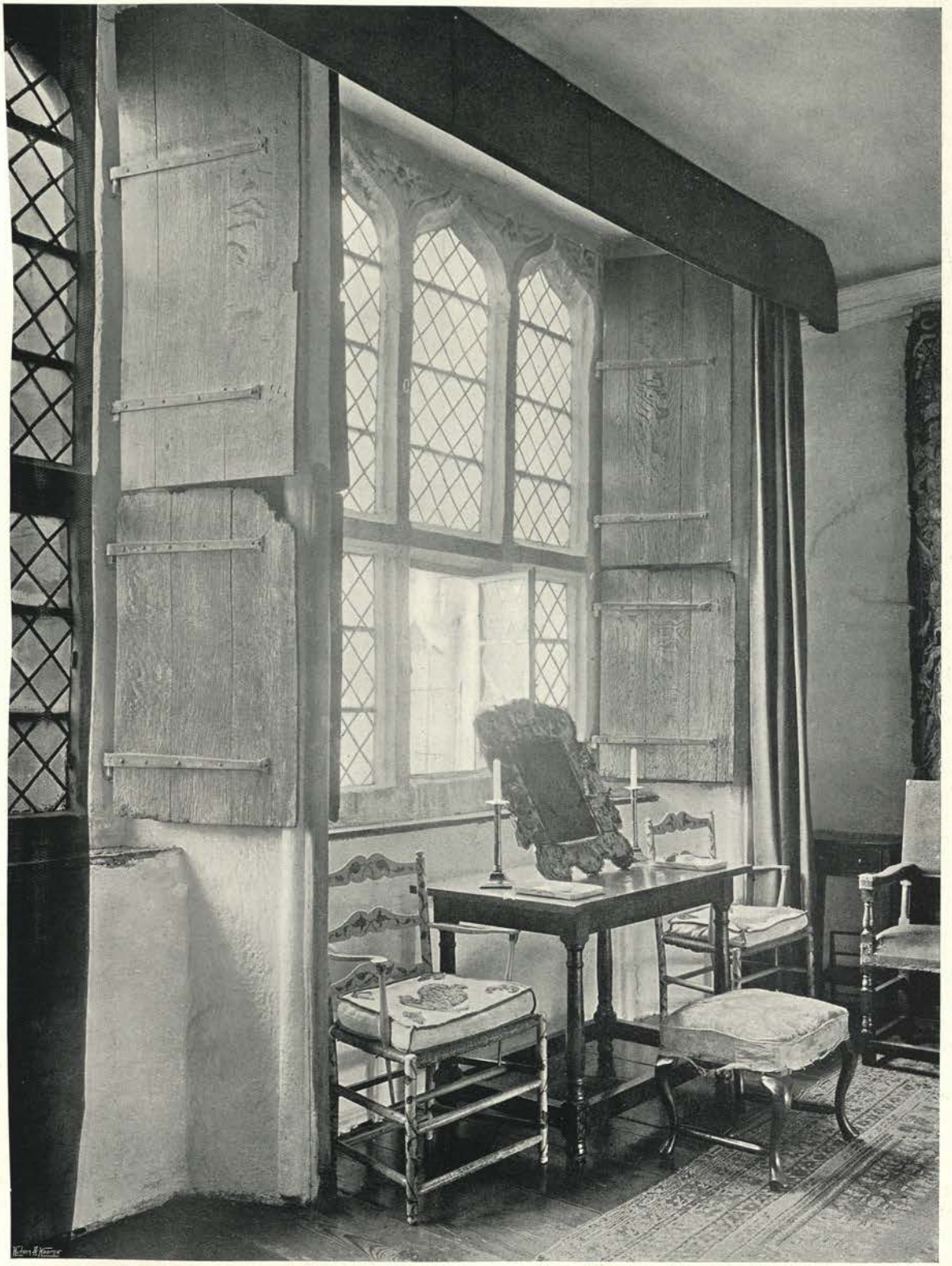
"PUNCH-ROOM."

Marney; many may be more finished in form, like Blickling or Montacute; but we do not know another so little touched by any hand save that of Time as Cotehele. The house stands practically as it stood when fresh from the hand of its builder; there have since been added tapestry and some later features, but there is surprisingly little about the house belonging to any later century than the seventeenth, and thus the spell of antiquity is unbroken. The atmosphere is mediæval, and it seems as if we could still hear the clang of the mailed heel, the challenge of the warder from the tower, the laughter of the retainers who lingered in the hall when the lord and his lady had withdrawn. The individuality of the place is another point of infinite charm. It is like nothing else we know of. It has something in common, perhaps, with the Border peels which were to overawe the marauding Scots, for it was built in a turbulent region, strong as a place of defence in a land wherein civil brawl broke out not seldom into open strife.

Here, on this wooded eminence above the Tamar, in the Cornish parish of Calstock, was seated anciently a family of Cotehele, which took its name from the place, and remained in possession until the time of Edward III. It will be observed that the structure of Cotehele House displays in its masonry the character of at least two different dates, and we may attribute the rougher rubble-work of the lower walls to the time of the Coteheles. The heiress of the house, towards the end of the fourteenth century, was Hillaria de Cotehele, a lady of moderate estate, about whose wardship and marriage arose a notable dispute. Edward the Black Prince, as Duke of Cornwall, said that these rights were his, and that he had sold them for the sum of 40s. to one John de Brendon, "so that she be married without disparagement." The money was to be paid to the feodary of the Duchy, and this official was charged to deliver to John de Brendon "the body of the said heiress to be married as aforesaid," on payment duly made. It is an old saying that "Love laughs loud at locksmiths," and so he laughed at John de Brendon, who thus sought, by a commercial transaction and by the favour of the Black Prince, to purchase the heiress of Cotehele. In those days not only did the lord have custody of the minor and his or her lands, without accounting for the profits of the estate, but also the right of disposing of the ward in suitable marriage; but if the ward refused the marriage the value — in this case 40s.—would be forfeited. Disputes arose as to the due ownership of these singular rights in the fate of the lady; but Hillaria herself, claiming to be of the full legal age of fourteen and upwards, prayed to have enquiry made as to her age, so that she might have the benefit of the statute which would free her from control in the matter of her marriage. As to her lands, she had to "sue out of the livery" of the lord by the process of *ouster le main*. It should have been easy to prove that she was sixteen or more; and it seems likely that she had already placed her affections, for she shortly afterwards married William Edgcumbe. This gentleman belonged to an ancient family which had been seated at the small house of Edgcumbe in the parish of Milton Abbot from time immemorial, and was the second son of Richard Edgcumbe of that place.

We pass on to the builder of Cotehele House, as it now stands. Sir Richard Edgcumbe was the grandson of William and Hillaria, and he rose to be a man of very great importance in the West Country in the time of Richard III. and his successor, holding many offices of trust, and was Escheator of Cornwall. It would appear that political strife in his case led to personal enmity, for he was long in bitter antagonism to his neighbour, Robert Willoughby of Bere Ferrers. The latter gentleman, who subsequently became Lord Willoughby de Broke, seemed at one time to have meditated the death of Richard Edgcumbe. At least, the latter made grave allegations against him, which are still upon record. Once, as he was riding home to Cotehele from the house of a friend, Willoughby, with thirty-four armed men, lay in wait to murder him, and "upon him made a saute," whereupon he was put to flight and chased as far as Liskeard. On another occasion these enemies discharged arrows at his servants, and threatened them that they would burn the place unless they disclosed the whereabouts of their master. That same night Edgcumbe was again attacked by Willoughby, who had with him twenty-four sturdy men, and once more he was constrained to fly. Later on, his enemies lay in wait for him and haunted the woods and hedges at Cotehele, so that he durst not approach his house nor "at that same place abyde." They stole his household goods, including bedding, blankets and a hunting horn; and once, when he was at sea, intending to land at Fowey, they prevented him from doing so, and he was obliged to keep away from the coast for many days.

We thus see that, in its very beginning, as the Edgcumbes knew it, Cotehele was a place that required to be strong. The enmity, however, passed away, and subsequently Lord de Broke and Sir Richard Edgcumbe held high places together at the Court of Henry VII.; and it is curious to note that 300 years later the estates of Willoughby, having passed into the possession of Lord Buckinghamshire, came to Richard, second Earl of Mount Edgcumbe, on his marriage with Lady Sophia Hobart. There appears to be no doubt that Sir Richard Edgcumbe had joined the adversaries of Richard III., and had taken part with Buckingham in his endeavours. The Duke was captured and beheaded at Salisbury in 1483, and some of his followers paid the same penalty; but Edgcumbe escaped and fled to Cotehele, pursued, it is said, by a band



PART OF THE SOUTH ROOM.

of armed men under Sir Henry Trenowth of Bodrugan. A curious legend is told of this episode. Edgcumbe escaped from the mansion house into the wood, closely followed, and, having gained the summit of a rock which emerges from the deep thickets above the Tamar, his cap fell into the water as he was climbing down to conceal himself. The soldiers thereupon arriving, and seeing his cap floating down the river, imagined that he had perished, and gave up the pursuit. He afterwards passed into France, and after the fall of the King erected a chapel, which still remains, in grateful memory of his escape. He was created a Knight Banneret on the field of Bosworth by Henry VII., held high offices, and was greatly enriched in lands and possessions, receiving among other territories the estates of Bodrugan, which had belonged to his pursuer, and the story is told that Bodrugan was hunted by Edgcumbe, as Edgcumbe had been by Bodrugan, and that he escaped in a like fashion at Bodrugan's Leap near Dodman Head. Edgcumbe thus became rich and powerful, but only survived his accession of fortune a few years. It may be convenient here, before describing Cotehele House, to say that Sir Richard Edgcumbe's son, Piers Edgcumbe, was also a supporter of Henry VII., and was made a Knight of the Bath at the creation of the Prince of Arthur. His son was the builder of Mount Edgcumbe House, but members of the family lived at Cotehele from time to time afterwards, notably Colonel Piers Edgcumbe, who suffered heavy losses by sequestration as a supporter of Charles I.

The principal part of this untouched example of an embattled mediæval mansion was built in the last years of the fifteenth century, but evidences of the earlier structure will be seen in the walls, where rubble-work and ashlar masonry of rugged granite are curiously intermixed. On the south front is the entrance gateway under a strong tower, with the singular arched entrance under a heavy drip-stone. The door is of oak, heavily studded with nails, and the archway within is groined with ribbed granite. Two windows in the rubble masonry are of a simple type, and one of them on the upper floor does not communicate with the room upon that floor, but gives light through a chimney-like shaft to a dungeon or place of concealment on the ground level. There are two arched doorways on the right upon entering, which admit to the porter's lodge and to the upper floor. We thus pass into the courtyard, which is admirably illustrated, and the varying character of the building will be particularly noticed. Opposite is a four-centred arch leading into the retainers' court, and the hall is seen with the east end of the chapel, which appears in the north-west angle. Upon the east side of the house some few alterations have been made, but they are in excellent harmony with the rest of the structure and do nothing to spoil the charm. The interior of the great hall is particularly impressive, with its lofty open timber roof, its rugged walls, its ancient tapestry, its suits of armour and its antique character. The interior fittings are retained, and the massive tables and other furniture of the sixteenth and seventeenth centuries invest the place with a singularly antique character. Upon the wall hang many trophies of the chase—horns, antlers and horns of the Irish elk—with two ancient cast bronze horns which deserve notice, one of them being a speaking trumpet, and it is surmised that these may have been brought from Ireland by Sir Richard Edgcumbe, who was sent thither by Henry VII. as ambassador to certain Irish leaders.

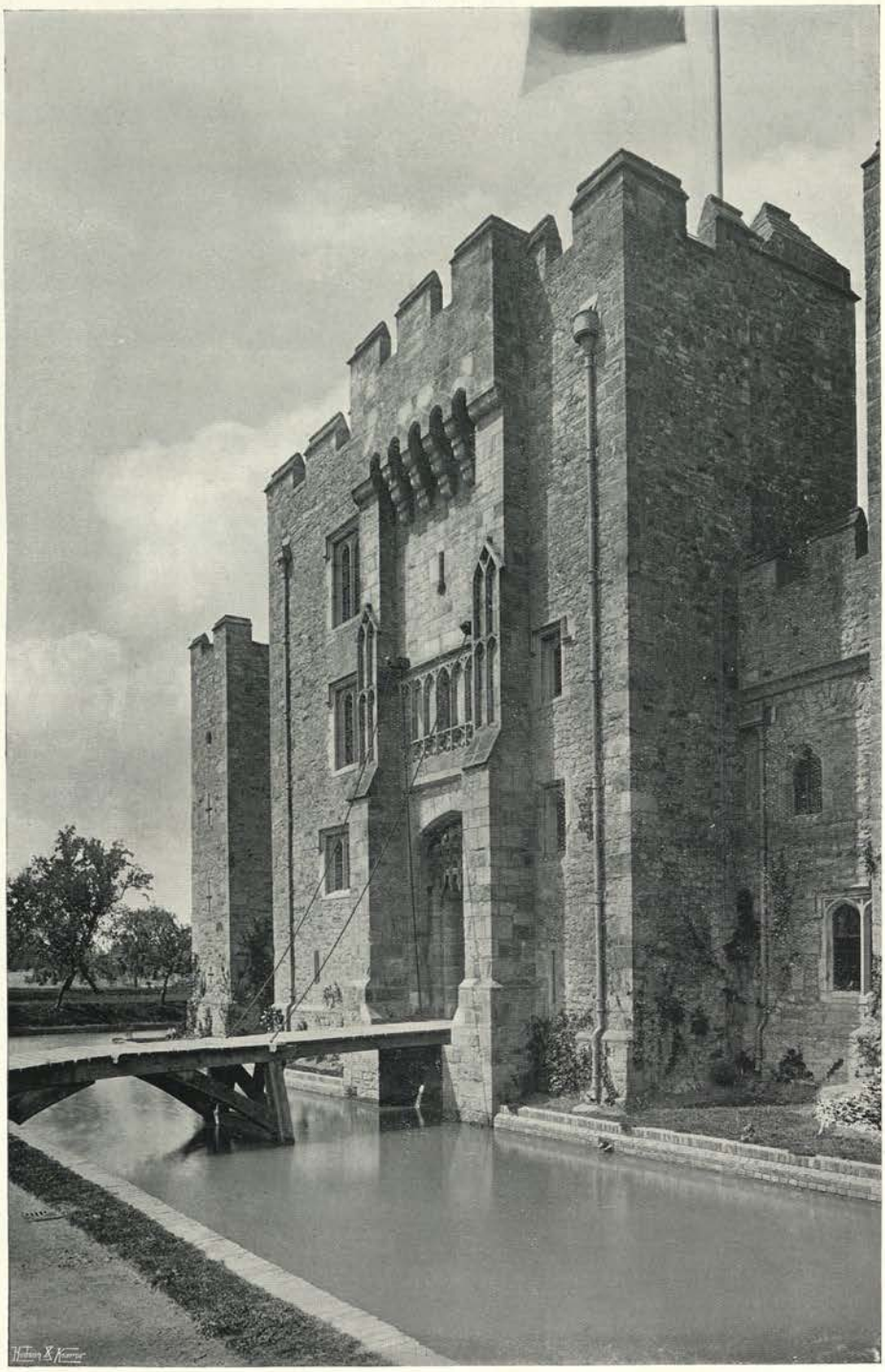
The other apartments are all extremely interesting, and each of them is stored with old furniture and many curious relics of bygone days. All are hung with tapestry, sometimes lifted to give entrance, and the hearths are supplied with logs, supported upon ancient fire-dogs. The dining-room at the end of the hall joins the chapel, and the old withdrawing-room has its walls curiously painted, and its singular tapestry depicts the death of Eurydice. There is also a very remarkable ante-room, or "punch-room," hung with ancient tapestry, and hence a staircase leads up through an archway. The stained east window of the chapel represents the Crucifixion, with angels, and has been carefully restored; and there is also in the chapel a copy of the funeral memorial of Sir Richard Edgcumbe at Morlaix, as Comptroller of the Household of Anne Duchess of Brittany.

The bedrooms upstairs have furniture of the time of Elizabeth, of James and of Charles. The charm of the interior largely consists in its being practically unaltered in its furnishing and decoration since the end of the seventeenth century; there is much that is older, but next to nothing newer, and all seems to belong to the house and its history. Even a splendid suite of Sheraton chairs, settees and card tables seem in this ancient environment almost too modern. It belongs to the age of oak, it countenances the age of walnut; but the age of mahogany is a bit of an upstart, and anything more recent than that is unknowable to this bluest of blue blood houses.

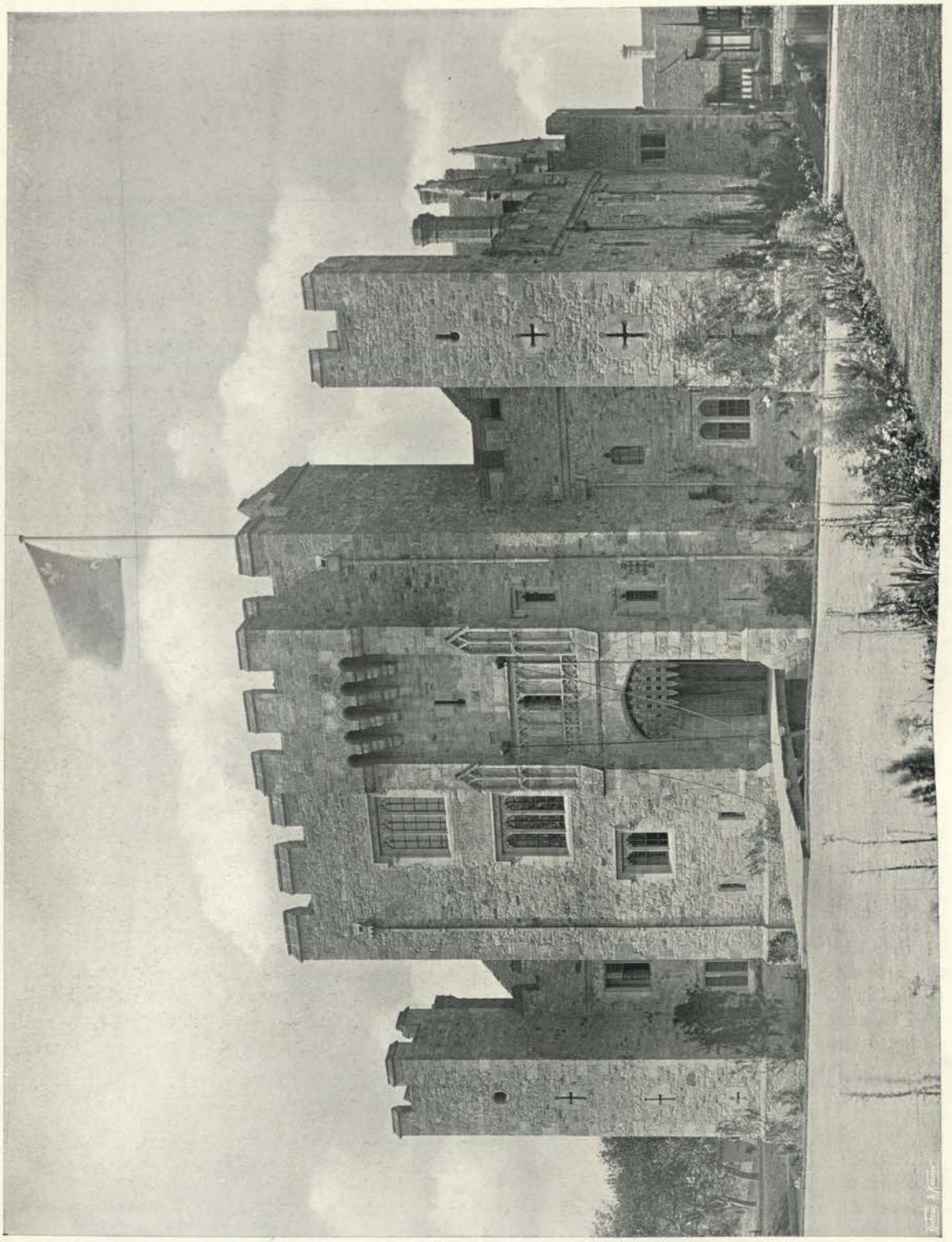
HEVER CASTLE, KENT.

SOME measure of controversy rages to-day around the grey walls of old Hever. The immense works which have lately been carried out upon them, within them and around them have for some time attracted much public attention and much archæological and architectural criticism, and now antiquarian and genealogical interest is aroused by the result of the careful investigation which has raised several points of doubt and exposes several matters of past error in the history of Hever's early days and ownership.

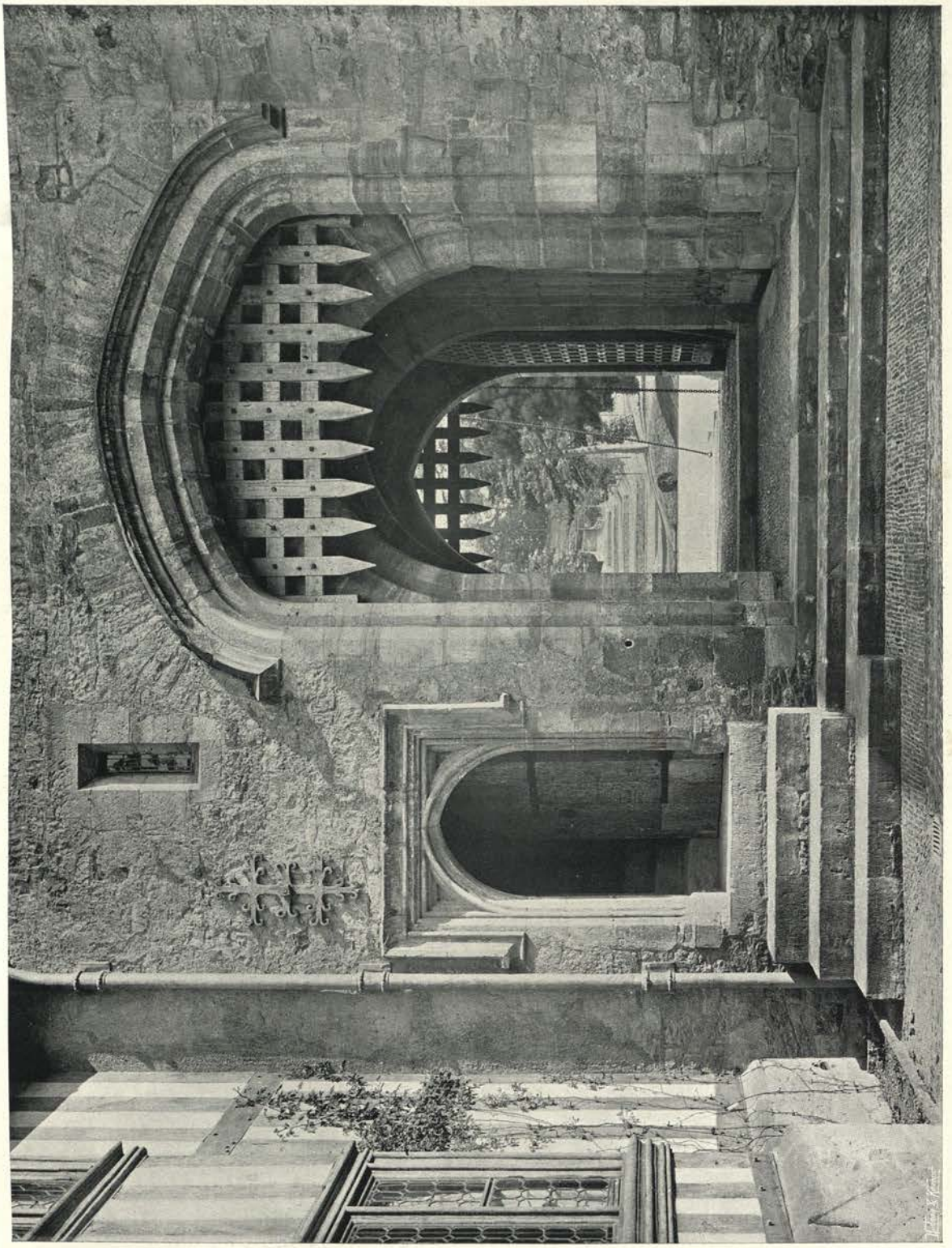
Until the recent searches at the Record Office by Mr. J. Coode Adams, and at the Heralds' College by Garter King and his able assistant, Mr. Keith W. Murray, the account given by Hasted in his "History of Kent" was accepted as correct. He tells us of a William de Hevere who had a moiety of the manor and was sheriff under Edward I.; of another William who held the entire manor, had licence to crenellate under Edward III. and whose two daughters again divided the manor between their husbands, de Brocas



THE GATEHOUSE.



THE GATEHOUSE FROM THE SOUTH-EAST.

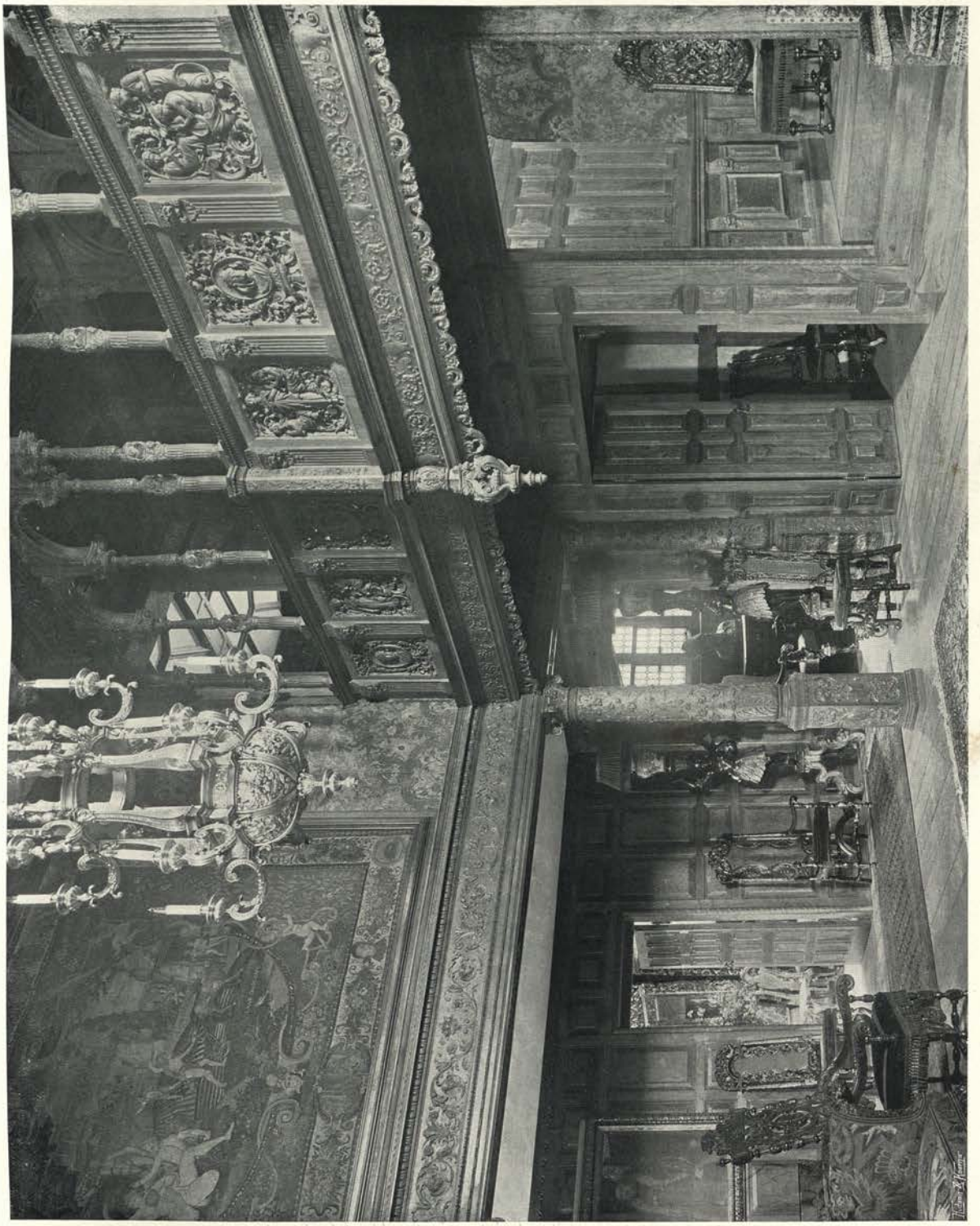


WITHIN THE COURTYARD.

and de Cobham; and, finally, of the Lord Cobham who under Henry IV. once more joined the estate and whose grandson sold it to Geoffrey Boleyn. Some of this is doubtful and some incorrect. It is clear, from a surviving grant by William, parish of Hever which lies on the low ground of the Eden Valley after that stream has flowed through Edenbridge and before it reaches Chiddingstone. It is also certain that there was an early division of the manor into Hever

THE TIMBER-FRAMED COURTYARD.

son of Walter de Hevere, of the Church of Saint Peter in his parish to the monks of the little Abbey of Cumbwell, that the chief owners here about 1200 A.D. were a family who had come to be called after the name of that Kentish Brocas and Hever Cobham, and that it was on the latter part that the castle was built. But as to licences to crenellate, none seems discoverable until that granted by Richard II. to Sir John de Cobham of Blackborough, in County



THE STAIRCASE HALL.

Devon, in 1384. This was nearly a century later than the date when the marriage of Reginald de Cobham with Joan, heiress of William de Hever, had brought all or part of the Hever manor into the Cobham family. But this Reginald de Cobham of Blackborough was possessed of it and made it his residence follows from his licence to crenellate and from his choosing the parish church as the burial-place for himself, his wife and son. It is, therefore, reasonable to suppose

THE SCREEN IN THE BANQUETING HALL.

would be the son of John de Cobham of Allington, and father of Reginald, first Baron Cobham of Sterborough in Surrey, and how the Hever manor came to the distantly connected Devonshire branch does not appear. That John that he largely rebuilt the castle, although much of the solid outside walls, often altered, patched and repaired in the centuries that followed, bear evidence of still earlier date. He was the last of its Cobham owners; but it did not, as Hasted

leads us to suppose, pass from Cobhams to Boleyns directly, but with various intervening ownerships. By his will, Sir John de Cobham directed that it should be sold, and it found a purchaser in the person of Sir Stephen Scrope, brother of Richard II.'s Minister, whom he made Earl of Wiltshire, but who was executed on Henry IV.'s accession. The Scropes were a Northern family, and Sir Stephen held the manor of Wyghton on the Wold in Yorkshire; but his brother's position at Court may have made him wish for a Southern home as well. When he died he left a son of about twelve years of age, whose tale of woe sheds much light upon mediæval wardships. His mother took as her second husband Sir John

OLD JACOBEAN WORK FROM DEVONSHIRE.

Fastolf, who never let slip any legal opportunity for making money. "He bought and sold me as a beast against all right and law, to mine own hurt more than 1,000 marks," wrote the younger Stephen in later years. Sir John was a strenuous, irascible man of hard dealings, and it was probably his keenness for a bargain, his insistence on the letter of that law which he knew so well, and his stern treatment of any lapse or carelessness on the part of his agents and retainers, which strangely translated him into the Falstaff of Shakespeare. As a matter of fact, whatever his defects may have been, he was a capable soldier, an able councillor, a prudent administrator of his inherited and acquired estates, an enlightened patron of literature, such as it was in his day, and a trusty financial agent and money-lender to princes of the blood. Yet his stepson might well complain of him, for he sold to Chief Justice Gascoigne for 500 marks his wardship, which carried with it the rents and profits of the estate during the minority and the marriage of the ward to anyone not lower in station than himself. Three years later Gascoigne seems to have wished to marry young Scrope to a lady not thought desirable by the family, and Sir John bought him back. But he took such toll of his estates, and made such hard bargains in the matter of his marriage, that when the minor, on coming of age, wished to join in the French wars under the banner of Duke Humphrey of Gloucester, Hever had to be sold to obtain the necessary funds. His father had evidently obtained both Hever Brocas and Hever Cobham, for it is both that Sir John Fastolf and others convey to Sir Roger Fiennes in 1423. From him it passed to his brother James, first Baron Saye and Sele, one of the Suffolk Ministry rendered unpopular by the necessity of making a humiliating peace with France relinquishing Henry V.'s conquests. The Duke of Suffolk, on his way to exile, was murdered at sea off Dover. The Ministers, among whom Lord Saye was now prominent, were reported to have threatened that

the murder would be visited on Kent, already chafing under heavy exactions unequally raised by nominees of the great landowners. The county rose under the leadership of Jack Cade, and, after the battle of Sevenoaks, the leaders of the King's forces found their men so sympathetic towards the rebels, so hostile to the "traitors" about the King, that Lord Saye was sacrificed and sent to the Tower, whence, on Cade's admission to the City, he was brought to the Guildhall and arraigned, and thence taken by the rebels and beheaded. The second Lord Saye parted with Hever. By marriage, he had come into possession of Broughton Castle in Oxon, and Hever, if ever it had been a residence of the family, was no longer a valued property. The new purchaser was Sir Geoffrey Boleyn, a man of good Norfolk blood, who had married a daughter and co-heiress of Lord Hoo and Hastings, and was a Lord Mayor and mercer of London, apparently connected in business with Sir John Fastolf—the owner of quite a fleet of ships—whom he calls "my maister." Among Sir John's various land purchases had been the manor of Blickling in Norfolk, an account of which is included in this volume, and which he afterwards sold to Sir Geoffrey for "gret payment" and a reserved annuity. This was some years before his purchase in 1462 of Hever, which was very likely in this case, as in that of Scropes and Fienneses, only added to other possessions as an investment, or as a place within reasonable riding distance from London. In any case, there appears no reason, any more than there is any evidence, documentary or architectural, to attribute to Sir Geoffrey any extensive building operations at Hever. On the south or gatehouse front the boldly machicolated and elegantly panelled projecting portion surrounding and surmounting the entrance archway has some appearance of being an addition, and though very likely of John de Cobham's time, it may have been added by Sir Geoffrey to give the place some distinction; but there are so few of the original fifteenth century windows or other details remaining that, in the absence of written record, the date of the main building must remain somewhat conjectural. Even the little windows of the old kitchen of almost late Edwardian character, which appear on the right-hand side of the view of

IN THE MANNER OF GRINLING GIBBONS.

THE WITHDRAWING-ROOM.

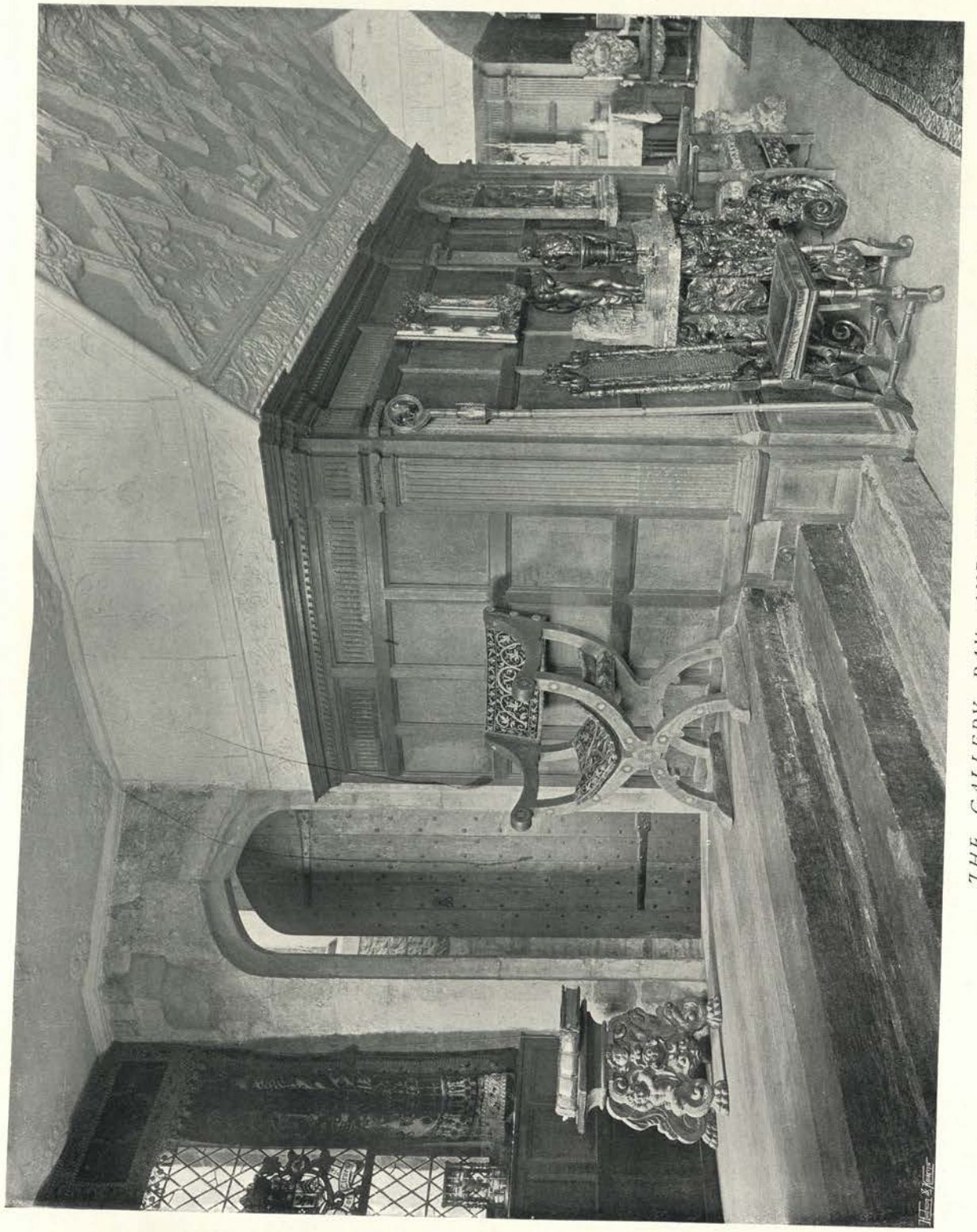
the east front, are not original. A drawing taken some forty-five years ago shows such as existing, but, later, new windows of different character and at a different elevation were put in. Careful search, however, has now revealed enough of the original stonework still bedded in the wall to make the present windows almost certainly a correct copy. Most of the Gothic windows of the castle are, however, of later style, of the full Henry VIII. type, and were no doubt inserted

THE CHIMNEY-PIECE IN THE BANQUETING HALL.

by Sir William Boleyn or when his son, Sir Thomas, took up his residence at Hever and desired to assimilate it, in some degree, to the lighter, ampler and more comfortable dwellings of his day. Sir Thomas was Sir Geoffrey's grandson. His father inherited both Blickling and Hever, but the latter only came to Thomas's share, the former going to his brother James. Hever, therefore, became of greater residential importance than heretofore, and Sir Thomas was one who held his head high. The well-spent money of the mercer had given the Boleyns such position as enabled them to marry well. Sir Thomas's mother was a daughter of the Earl of Ormond, his wife was of the ducal House of Norfolk. He therefore laid himself out to be of the band determined to drink their fill of whatever good things were obtainable at the Court of the Tudor Henries ; to seize what they could of place, power or profit ; to indulge, up to the last limits of their purse, in the glories, grandeurs and pleasures of their day, and to be none too scrupulous as to the means used, or afraid of the dangers run in encompassing these objects. He was much employed by Henry VIII. in diplomatic missions, in preparations for the Field of the Cloth of Gold, in governorships as of Norwich Castle. In order to engage the King's favour and so obtain a grant of the Ormond and Rochford titles and estates, he is supposed to have winked at Henry's intrigue with his elder daughter Mary, and was no doubt delighted at the further prospect of wealth and advancement likely to arise from the transference of the Royal affections to the younger and more engaging Anne, whose sojourn at the French Court had given her a charm and finish in all social arts and pastimes which distinguished her, and shortly attracted the Royal suitor. Tradition speaks of the winding of the horn on the hill above Hever announcing his approach, and on the newel of the gatehouse stair there remains what is held to be the Royal cypher graven in the stone. Yet it was, even for that day, a small and simple place that Henry's visits distinguished. The outer walls alone were built of the stone which was somewhat sparsely drawn from the southern hillside close by, and the oaks, which grow profusely in this land of heavy soil, were used as the chief material for other building work. All chimneys

"HENRY VIII.'S" CHAMBER.

THE GALLERY.



THE GALLERY BAY AND NEWEL STAIR.

"VISCOUNT ROCHFORD'S" CHAMBER.

were in the massive outer walls, those of the court-yard and partitions being of timber framing filled with plaster. Crossing the court from the gate-house, the hall door, opening into screens, was reached ; on the right lay the kitchen, containing a well, and with its fire-arch set in the eastern wall, which is of such thickness as to have accommodated, later on, ovens and flues vast enough for gossip to transform into secret passages and hiding-holes. On the left, the hall was entered, probably of the present size, but with an open roof. Beyond the dais end, the west wing ground-floor rooms were originally of so low a pitch as probably to have been mere cellarage, but above were parlour and chamber which, like the hall, went up to the roof—a beam and king-post having lately been discovered here in proof of this. Above the east wing offices were further chambers, and the gate-house, of size and strength beyond the average for so small a place, had also a fairly spacious room on each of its upper floors. The decoration was probably as simple as the accommodation. There is no trace at Hever of the

elaborate panelling and woodwork, transitional between Gothic and Renascence, which was just coming into vogue in the houses of great men. The plain walls and sparse furnishing were merely clothed and supplemented, as the fashion then was, with cloth of Arras, tapestries, embroideries, small carpets and cushions of silk and velvet. Such, in more modern times, hardly appeared surroundings sufficiently ample and sumptuous for great King Hal, and Nash draws him handing Anne up the steps of the gallery bay. But on the outer walling of the excrescence of which this bay is now the top there is in the panelled band which divides the second and third storeys the date 1584; moreover, the doorway now opening into the gallery

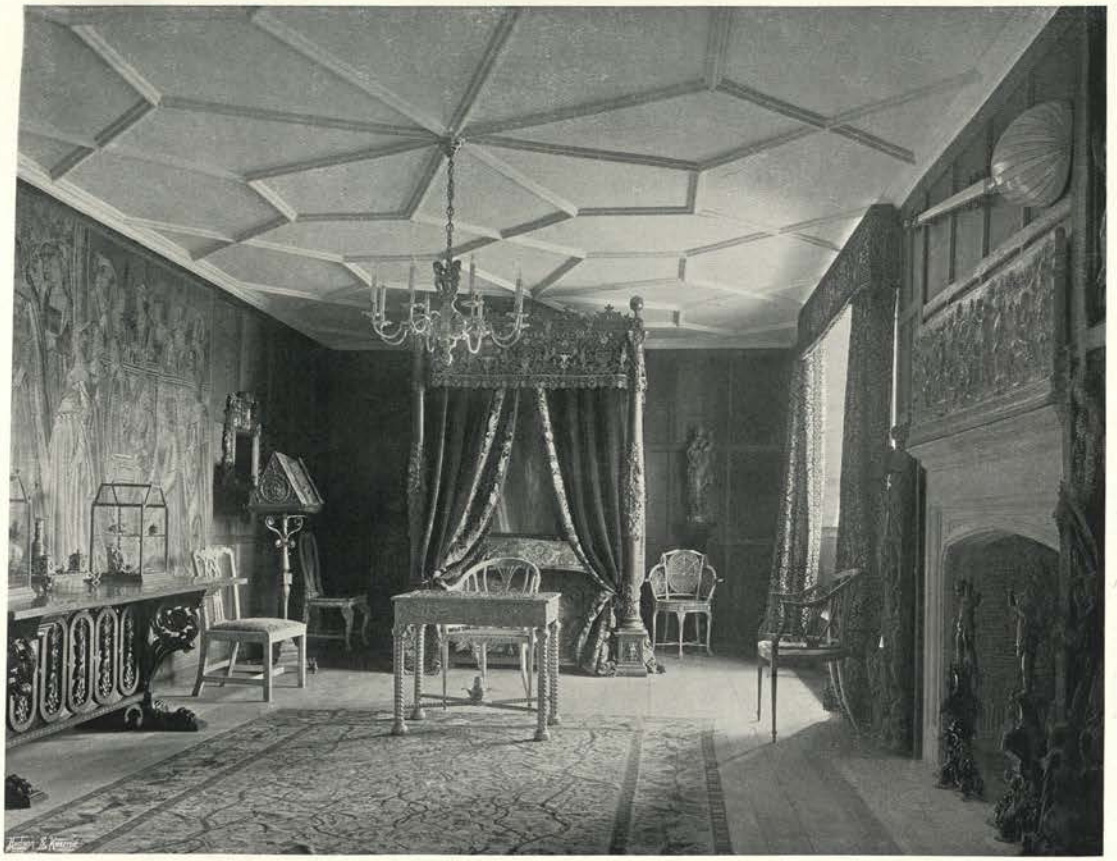
"ORATORY OF ANNE BOLEYN."

THE LIBRARY.

bay from the top of the newel stair was originally in an outer wall, and opened on to the leads, so that this upper bay is newer than those below it. In Henry VIII.'s time, a palace of Italian inspiration, such as Nonsuch, might well have so new and exotic an apartment as a gallery. But it would find no place in a country knight's modest abode, and would not even come within the range of the improvements of Sir Thomas when he became Earl of Wiltshire and a Knight of the Garter.

The course of Anne's courtship did not run smooth. It agitated all Europe, for the question of England's religion and England's alliances was bound up with it. She became Marchioness of Pembroke while she awaited her queenship, and Hever may often have seen her till the time of her marriage and crowning in 1533. If her courtship had been long and troubled, her married life was short and tragic; and with the execution of her brother Rochford and herself in 1536 the momentary greatness of Hever and of the Boleyns passed away. Though Anne was afterwards rehabilitated and her daughter became England's great Queen, her marriage was at first declared void, and the College of Heralds will show you, in the Book of Standards, her arms as Marchioness of Pembroke impaled by the Royal arms defaced with ink. Was this done by the angry and vengeful King's own hands? Her father lived on at his castle; but his correspondence with Thomas Cromwell, the Minister, on the subject of a quarrel with a neighbour concerning hawks stolen or strayed, shows his nervousness lest use should be made of this at Court against one whose brilliant course was ending in deep shadow. On March 13th, 1539, his faithful retainer Robert Cranwell writes to Cromwell "My good Lord and Master is dead," and shortly after we find Hever in possession of the Crown and granted for life to Anne of Cleves. Reverting on her death in 1557, it was regranted, on easy terms, to Sir Edward Waldegrave, a favourite of Queen Mary and an officer of her household. Sent to the Tower by Elizabeth and dying there in 1561, his son succeeded him, and his grandson fought for Charles and claimed to have lost £50,000 in the process. By one or other of these, much must have been done at Hever. Many of the upper windows and the gables and the other brickwork date from this time, and the then essential gallery was contrived by ceiling the hall and other rooms on the north side and using the 100ft. stretch of roof space thus obtained. The plain but pilastered Jacobean panelling, which our views show, is the chief remnant of old interior work at Hever. In 1717 it again passed to a London Lord Mayor, being purchased by Sir William Humphreys, while Sir Timothy Waldo, who bought it in 1749, was likewise a wealthy City merchant. When, from a descendant of his, Mr. Astor acquired it in 1903, it had, after being used as a farmhouse, been dealt with by a restorer who had

pulled down the very interesting Tudor stabling, which had originally stood by the side of the outer moat, in order to get timber for his work. Of old interior work there was next to none, except the gallery panelling and the beam and rafter ceiling of the room now called Henry VIII.'s bedroom. Perhaps the most interesting thing would have been to replace Hever such as it was when the Waldegraves had given some modest Jacobean finish and development to the Boleyns' simple home. This, however, was out of the question. It was needed as a residence exhibiting fine work, and with the accommodation necessary to a large modern household. With Mr. Frank Pearson as his professional adviser, Mr. Astor wisely determined to leave the old castle, so far as its exterior was concerned, intact (except so far as some careful renovations were necessary on the old lines), and to obtain the extra room needed by building outside the moat, and when obtainable of old material, the semblance of a village of low gabled houses such as might well have nestled beneath the walls of a castle of fifteenth century date, and connecting it with the castle by bridges over the moat. Within the castle itself, the finest possible modern work on the lines of fifteenth, sixteenth and seventeenth century models was to be introduced. It is this section of Mr. Pearson's creation which we especially illustrate here. It will be seen that, though it is, in its splendour and elaboration, in complete contradiction to Hever's past and Hever's character, yet it presents quite remarkable and excellent examples of both design and craftsmanship, and all this could be carried out without any destruction of ancient work, as such was so generally absent. The gallery has been the least touched, the original panelling having been supplemented by a very admirable plaster-work ceiling, wherein, with much trouble and patience, Mr. Pearson has induced the modern workman to leave aside the mechanical finish so dear to him, and leave some mark of the tool and hand. We have come across no examples of these reproduced Jacobean ceilings where the old feeling and the old surface have been obtained to anything like the extent we find at Hever in several rooms. The attempt is most praiseworthy and the result most satisfying. Without destroying the gallery, it was impossible to give back to the old hall its open roof. This replacement, clearly, had to be foregone, and for plain plaster was substituted a ceiling of elaborately carved panelling. Still more elaborate—perhaps even too much so—is the screen, somewhat recalling that at Compton Wynyates; but modern requirements needed the addition of doors and the insertion of lead lights, and the screen is not so entirely a successful piece of work as the chimney-piece, which, though richer in carved members than most originals of the fifteenth century, is of very great merit. The old kitchen,



"ANNE OF CLEVES'S" CHAMBER.

which had lost all original features, and had had a floor inserted at half-height, has been converted into a staircase hall. Here the Renascence, which in the banqueting hall has been allowed a partnership only with the Gothic, has been given full sway, and that finest surviving example of Renascence woodwork in England, the screen in King's College Chapel at Cambridge, has inspired Mr. Pearson with a design agreeable in line and exquisite in detail. Mr. Frith, the sculptor, has in this case not merely modelled in wax, but executed in wood, almost the whole of the carved work. In the case of the Grinling Gibbons' work in the libraries he modelled only, but the execution shows remarkable craftsmanship on the part of the wood-carvers employed, for it has all Gibbons's subtle dexterity and delicacy of finish worked in a medium which Gibbons never attempted. Instead of the soft lime wood which he was wont to use, sabicu, that hardest of South American timbers, the close-grained cousin of mahogany, has been employed. Mr. Astor had a special admiration for Pepys's well-known bookcases now at Magdalene College, Cambridge, and this fixed the whole decorative scheme of the libraries. Beautiful and finely worked as they are, they do not, in their style, consort quite so successfully with a house of the age and traditions of Hever as does the withdrawing-room, whose walls are panelled in oak inlaid with holly and bog oak, after the fashion of the famous Sizergh room now in the Victoria and Albert Museum. This is not marquetry. The oak background has been grooved and channelled with a chisel to the depth of one-eighth of an inch and the inlay glued in in the ancient manner. The whole of this room is as good an example of the Jacobean style reproduced to-day as is a small parlour of original work of its own age. Of this both the panelling and the stone fire-arch came from an old Devonshire house, and are fine and interesting specimens.

On the first floor a series of bedrooms, named after historic denizens of or visitors to the castle, has been arranged, all exhibiting fine fittings and furniture, and the whole of the ancient portion of the present buildings offers a most exceptional and interesting exhibition of the extremely good results which the modern designer and the modern craftsman, at their best, are able to achieve.

THE EAST FRONT.

ADLINGTON HALL, CHESHIRE.

THE ancient family of Legh stands high among the distinguished lines of Englishmen anciently established in that shire which has been called by one old writer "The mother and nurse of gentility," and their seat of Adlington is not only rich in memories of a hoary past, but is also in itself one of the stateliest of the venerable mansions of the shire. Macclesfield and Stockport are its unpicturesque neighbours, but each of them is five miles away, and though their fringe or penumbra spreads nearer, neither of them has spoiled the glorious old dwelling, nor broken the spell which rests upon it from the possession of long generations of men. It is a great quadrangular house of venerable aspect, though there seems to be some doubt as to whether it always surrounded the courtyard. Once it was all of timber, upon a base of stone, surrounded by a moat, "after the common sort of the building of the houses of the gentlemen of Lancashire and Cheshire," as Leland says; but on the weather side, where the great south-westerly gales swept it for centuries, there arose a classic addition or substitution completing the quadrangle, with portico, pediment and chapel, built by Mr. Charles Legh in and about the year 1757.

Thus there is a variety in the character of Adlington which is not found in many of the neighbouring houses. Some observers do not like it, and the additions are certainly incongruous; but there is this to be said for them, that the house bears the impress of many minds, and that in it we can, as it were, breathe the atmosphere of various times.

Adlington is in the district of the ancient Royal forest of Macclesfield, and the country is prettily diversified and enriched with fine chestnuts and other trees, while near by, in a hollow of the hills, is the "lordly house of Lyme," included also in this volume, which carries back the mind to the days of chivalry, for it was in recognition of services in the wars with France that the domain was bestowed upon Sir Piers Legh, a younger son of the house of Adlington.

After the Conquest, Adlington was a possession of the great Hugh Lupus, who seems to have used it as a hunting resort. It remained with his family until the time of Henry III., when it returned to the Crown, and was granted to one Hugh de Corona with many other possessions. Some of these were subsequently alienated, and Adlington became the chief residence of that family. The male line, however, became extinct in the time of Edward III., and the estate passed, by the marriage of an heiress, to John Venables of the great family of the barons of Kinderton, who had adopted his mother's name of Legh, she being the daughter and heiress of Richard Legh of West Hall near Knutsford. In this way were the families of Legh and Venables united and the historic line established in the domain of the house of De Corona.

There were four sons of the marriage, all of them progenitors of distinguished lines of a prolific family, and Adlington became, on the death of his mother in 1352, the possession of Robert de Legh, who was the ancestor of the Leghs of Adlington, Lyme and Stoneleigh, besides other branches. His great-grandson, eventually succeeding to Adlington, married the rich heiress of Sir Robert de Belgrave, greatly enlarged his possessions, and took an active part in the affairs of his time. He was engaged in the expedition to Scotland in 1385, and was knighted in the following year. He was also charged with the protection of a section of the coast, and in 1394 went with Richard II. to Ireland in the train of Thomas Earl of Nottingham, many of the Cheshire archers being with him. He acted repeatedly as Justice in Eyre, and was Sheriff of Cheshire in 1397. When Bolingbroke raised the standard of revolt, he joined him at Shrewsbury with other Cheshire knights, and when Bolingbroke came to the throne, Legh had his reward in the grant of various important offices. He was a trusted soldier, and seems to have been employed against Owen Glendower; but when the revolt of Northumberland and Nottingham broke out in the North, he was summoned to attend the Prince of Wales in person at Warrington or Preston, "with 100 defensible, honest, able bowmen, in good array for war, to go with him thence to his father the King, then on his journey to Pontefract." The knight ended his active career in 1408, when he died, leaving broad landed possessions in his shire. His son Robert was a soldier also, and accompanied Henry V. to France, but died in the great pestilence at Harfleur in October, 1415. This Robert's son, who bore the same name,

PORCH IN THE QUADRANGLE.

THE OLD HALL.

seems to have done much to the house at Adlington, and in his time a domestic chapel was built, which stood apart in the grounds, and was not, as at present, a portion of the main structure. In 1462 he had licence to "inclose and impark a wood called Whitley Hay and Adlington Wood, and also a place called Whitley Green, with liberty to hold the parks so inclosed and imparked to him and his heirs for ever." We thus see the estate growing, the house being altered or rebuilt to meet the needs of the time.

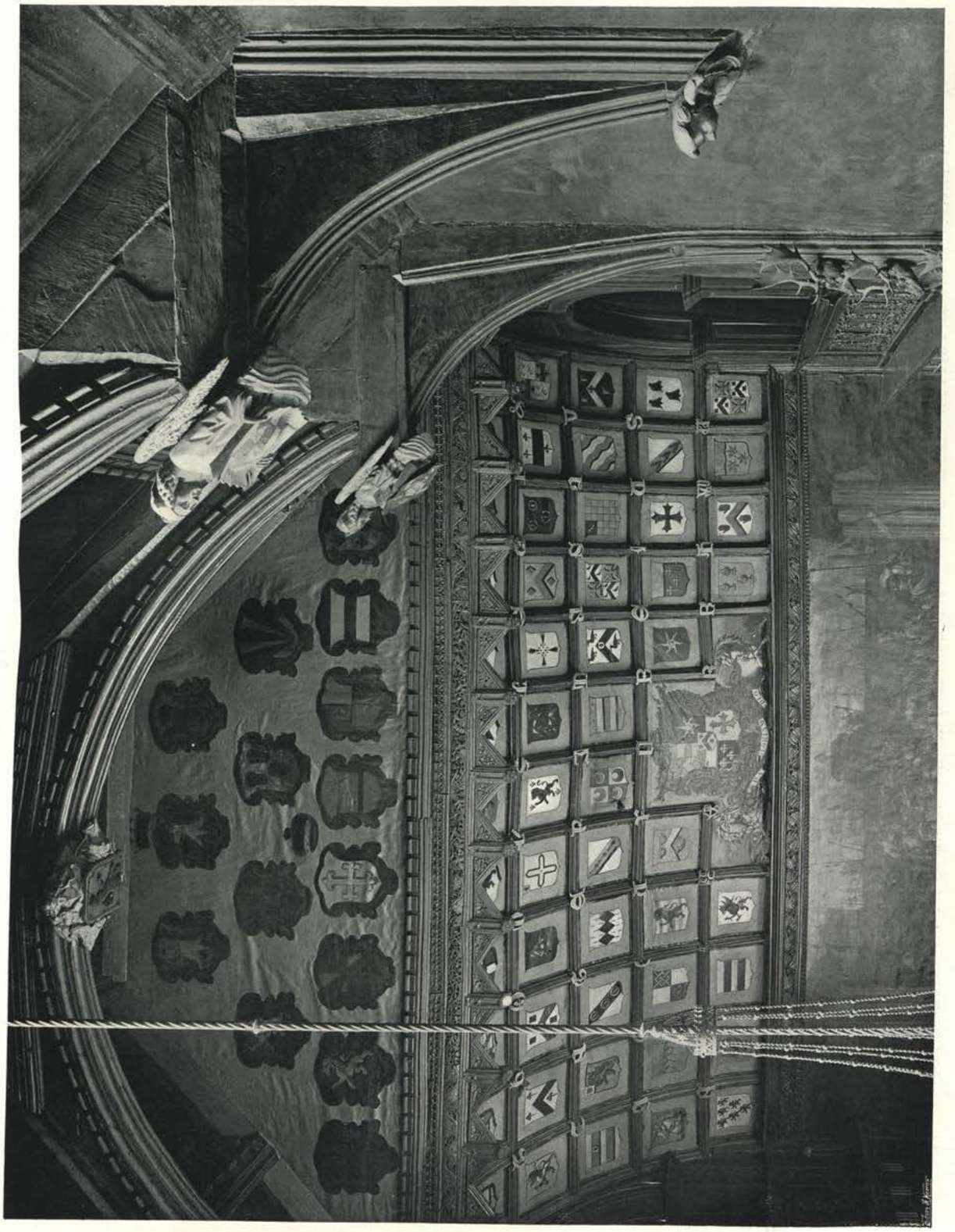
The next owner was likewise a man of martial spirit, but the Wars of the Roses, which exhausted so many, left him with estates unimpaired. With his son Thomas Legh—there had been Roberts from father to son for many generations before him, while Piers was the name favoured by the Leghs of Lyme—we reach a man who left his mark conspicuously on the structure of Adlington Hall. An attempt was made to question his right to some of his privileges, but he appears, upon a visit of *quo warranto*, to have cited the grant of Edward IV. to his grandfather, and to have proved in the year 1500 his title to free warren, the assize of bread and ale, the punishment of scolds by the cucking-stool, of bakers by amerciament or the pillory, and of brewers by the tumbrel, as well as other ancient and peculiar rights indicative of a long-dead state of society. Whether Thomas Legh actually rebuilt the house, or only enlarged and remodelled it, seems not to be definitely known. Mr. Earwaker, in his "East Cheshire," ascribes the ancient timber portion of the structure to the year 1505, on the ground that an inscription was placed at the west end of the great hall in this form: "Thomas Legh and Catarina Savage uxor ejus Ao. Dni. MCCCCCV., R. R. H. VII., XX."

How extremely beautiful and attractive is the character of the splendid timber-work is evident in the pictures. Mr. Henry. Taylor, who has devoted much attention to the architecture of the old halls of Lancashire and Cheshire, expresses the opinion that the style of architecture indicates a date probably not later than the middle of the fifteenth century, although many alterations in the timber part were made by Charles and Hester Legh, who added the classic portion in the eighteenth century. There is a quaint inscription in black letter on the front of the south entrance porch of the great hall, which would assign this part of the structure to the year 1581; but it probably refers to the building of some of the stonework to replace timber, and to additional embellishments. It runs as follows: "Thomas Leyghe, esquyer, who maryed Sibbell doughter of S[t]. Urian Brereton of Hondeforde Knight and by her had issue

THE DRAWING-ROOM.

WINDOW IN THE OLD HALL.

THE FRESCO, NORTH CORNER OF THE HALL.



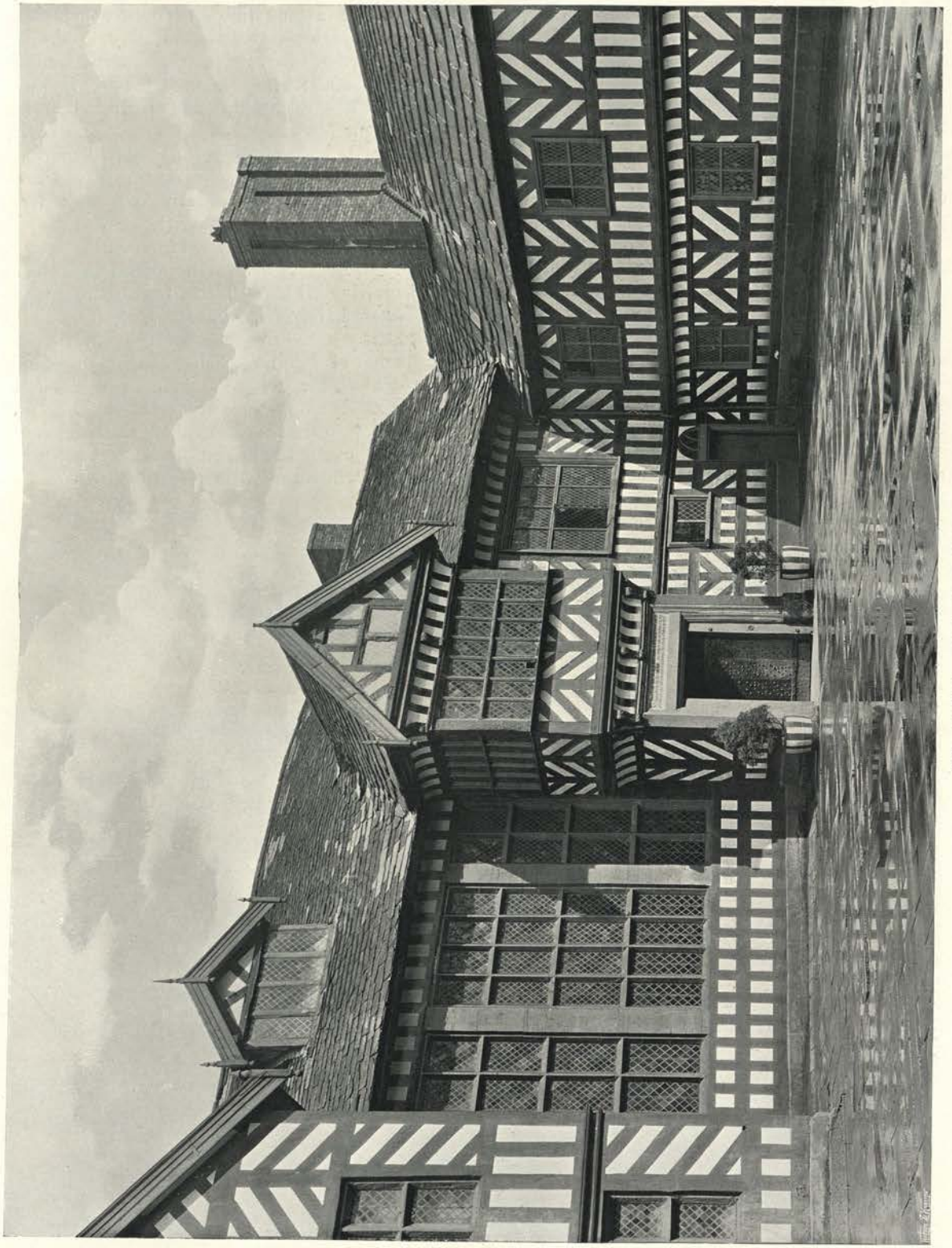
ROOF OF THE HALL.

four sonnes and fyve doughters, made this buyldinge in the yeare of our Lord God, 1581, and in the raigne of our Soveyraigne Lady Queen Elizabeth the xxiij$^{th.}$"

The house, as has been said, now surrounds a quadrangle, the classic front extending about 200ft., with the chapel at the east end, while the structure measures about 175ft. from north to south, and the court is 90ft. long from east to west, and 65ft. from north to south. The most

THE STUDY.

interesting part of the edifice is the great hall, which is on the north side of the courtyard, and is entered through a porch and passage, from which latter it is separated by the screen, while the great bay is at the west end lighting the dais. The dining-room, having an interesting withdrawing-room over it, and the library are on the west of the hall, and the staircase, servants' apartments and kitchen are in the eastern part of the house. The hall is a particularly noble apartment, built at a time when the great hall had reached the height of its importance in domestic construction. The knight and his family were ceasing, it is true, to sit at meat with the retainers, but the hall was the great central feature of the house, and upon its adornment was lavished all the skill of the old craftsmen. That at Adlington is 45ft. long and 26ft. wide, the height of the walls about 25ft., and the ridge of the roof about 33ft. Mr. Taylor points to a striking resemblance between the great halls of Rufford and Adlington, though in nearly all respects the latter is built in a grander and more sumptuous style. The lighting of the room is peculiar. The windows are all upon one side, with a dormer in the roof, and the paintings and adornments of the interior show to great advantage; but, as at Rufford, the sills of the windows are 6ft or 7ft. above the level of the floor, and there is thus no outlook except to the sky. The effect is very rich and beautiful, and the roof is a splendid example of the hammer-beam type, richly moulded and with finely-carved angels holding shields as the terminals of the six hammer-beams, while the posts are enriched with cusped panelling and embattlements, and the roof arches are finely moulded. Over the high table is one of the most fully-developed and elaborate canopies in the district, indicating the position of dignity with the dais and oriel. It takes the form of a cove, or quadrant, and is divided into sixty panels by moulded oaken ribs, these panels being adorned with the coats of arms of various Cheshire families — a remarkable series. Among the sixteenth and seventeenth century additions were the insertion of the Elizabethan fireplace, the panelling of the lower walls and the erection of an organ gallery. Much of the wainscoting is very notable, being beautifully moulded and carved. Such was the house in which dwelt at the end of the sixteenth century, and well on into its successor, Sir Urian Legh, a valiant knight who accompanied Essex to Cadiz, and is said to have been the hero of the ballad of "The Spanish Lady's Love," written by Thomas Deloney. Sir Urian, however, married a daughter of Sir Edmund de Trafford of Trafford, and settled down as a thrifty and prosperous Englishman. Taylor, the Water Poet, who enjoyed his hospitality, wrote a poetical account of his sojourn at Adlington in his "Pennilesse



IN THE QUADRANGLE.

Pilgrimage," the following extract from which will prove interesting :

> This weary day, when I had almost past,
> I came into Sir Urian Legh's at last;
> At Adlington, near Macksfield, he doth dwell,
> Belov'd, respected, and reputed well.
> Through his great love, my stay with him was fixt
> From Thursday night till noone on Monday next.
> . . . . . .
> He's no Carranto, cap'ring, carpet knight,
> But he knowes when and how to speak and fight.
> I cannot flatter him, say what I can,
> He's every way a compleat gentleman.

Truly a fine picture of the opulent and hospitable lord of Adlington. Sir Urian died in 1627. His son, Thomas Legh, who was twice High Sheriff of the county, was a gallant Cavalier, who, with his sons and kindred, fought much and suffered heavily in the Royal cause, his house at Adlington being besieged by Colonel Duckinfield. Legh was absent with the Royal Army, and the place surrendered, but not until his son had gallantly held it for a fortnight. The defenders were accorded the honours of war, but the house was pillaged, though not, fortunately, structurally damaged. It was soon again in the hands of the King's men, but must have been captured a second time by the Parliamentarians under Sir William Brereton, Thomas Legh's second cousin. Imprisonment and sequestration followed for the Leghs, but finally the owner was allowed to compound for his estates, the sum being £2,000.

We shall not pursue further the fortunes of the family of Legh. They have been members of a long line of country gentlemen, prominent in local society, assiduous in the care of their estates, often well known in the hunting-field, and not seldom taking a part in public affairs. They maintained and further beautified the antique structure of their abode. When the centuries had seamed too far its oaken frame, and new tastes had supervened, Mr. Charles Legh added the great south and west fronts in the taste of the eighteenth century, in the middle of which he lived. Mr. Arthur Masterton Robertson Legh married the grand-daughter of the late Mr. Charles Richard Banastre Legh—her father being Mr. F. H. Cotton of Mayfield, Derbyshire—and assumed by Royal licence the name of Legh, in lieu of that of Renny, in 1897. The house is maintained as such a venerable dwelling-place deserves to be, and, with its beautiful gardens and shady grounds, is a fine exemplar of the ancient type of the domestic architecture of that part of England.

SAMLESBURY HALL, LANCASHIRE.

THE wreck of Samlesbury, once among the greatest and finest of the Lancashire timbered halls, lies on the high road between Blackburn and Preston, and looks up to the venerable front of Hoghton Tower. This position fitted it for a public-house, after which its strange fortune changed it into a "school for young ladies," so that gradually its original character became more and more lost, and, of its rooms, the hall alone is worthy of present illustration. Yet the Samlesbury heiress brought it in marriage to Sir Gilbert de Southworth in the fourteenth century, and they and their descendants occupied and extended and embellished it for more than three hundred years. The house was certainly standing in the fourteenth century, and already it had a domestic chapel, where Thomas Southworth and his wife Johann had licence for Divine worship to be celebrated. By the time of Henry VIII. the south, or weather front, beaten by the wind and rain of 200 years, called for repair, and Sir John Southworth, whose name with the date 1532 is in the carving, rebuilt it with the thin bricks in use at that time. He also repaired the great hall, whose noble roof is clearly of much earlier date, and added much elaborate woodwork, as of the interesting and unusual screen and gallery, which, though it has been badly tampered with, and Jacobean and other later work appears in panels, belongs in substance to his time, and bears his name amid its essentially Gothic work.

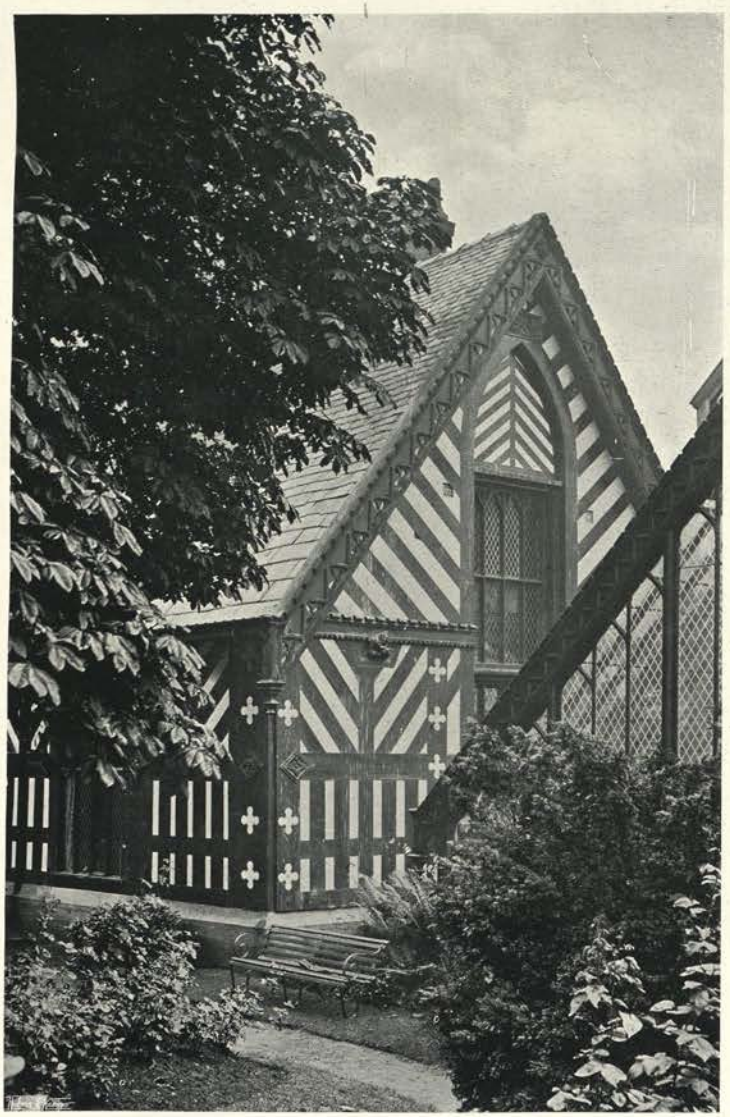
Sir Thomas Southworth, the builder of the more modern and yet now ancient part of Samlesbury Hall, married the daughter of Sir Thomas Butler of Bewsey, and his son Sir John was a man of knightly and military qualities, who saw service against the Scots. He was commended to the Earl of Shrewsbury by the Lords Eure and Wharton in these words: "He says he is a young man, and desirous to know

PART OF THE NORTH FRONT.

THE HALL.

service in war, and, as we think him to be commended therein, being a toward and tall gentleman, we require your lordship to favour this his honest suit." Events which might have been tragic occurred in the household of Samlesbury in 1612, when Jane, daughter of Sir Richard Sherburne of Stoneyhurst, and wife of John Southworth, was tried for witchcraft, in causing the body of a certain girl to waste and consume. It is recorded that Sir John Southworth thought his daughter-in-law an "evil woman and a witch," saying that "he liked her not, and that he doubted she would bewitch him."

Samlesbury was sadly ill-treated, long after the Southworths had disappeared, when early in the eighteenth century it was converted into an inn, and a "really mediæval" effect was demanded by that falsely romantic and ignorantly destructive age. "A minstrel gallery was added in the wrong place. Not merely was this barbarism perpetrated, but the magnificent mediæval oak screen was chopped up to form the gallery front mingled with portions of old Jacobean bedsteads and other furniture, making altogether a most incongruous medley." The Perpendicular panelling was—and in parts still is—extremely fine, and the main work is adorned with grotesque figures supporting a simply but boldly carved beam. Later on Samlesbury came into the hands of the late Mr. J. Harrison, himself an archæologist, who added a wing, and further enriched the place though, according to Mr. Taylor, not with perfect understanding of details. Nevertheless, it was Mr. Harrison who recovered the place from much decay, and to his care a great deal is due. It is still owned by his family, but is occupied by Mr. Frederick Baynes, who preserves what remains with care and judgment.

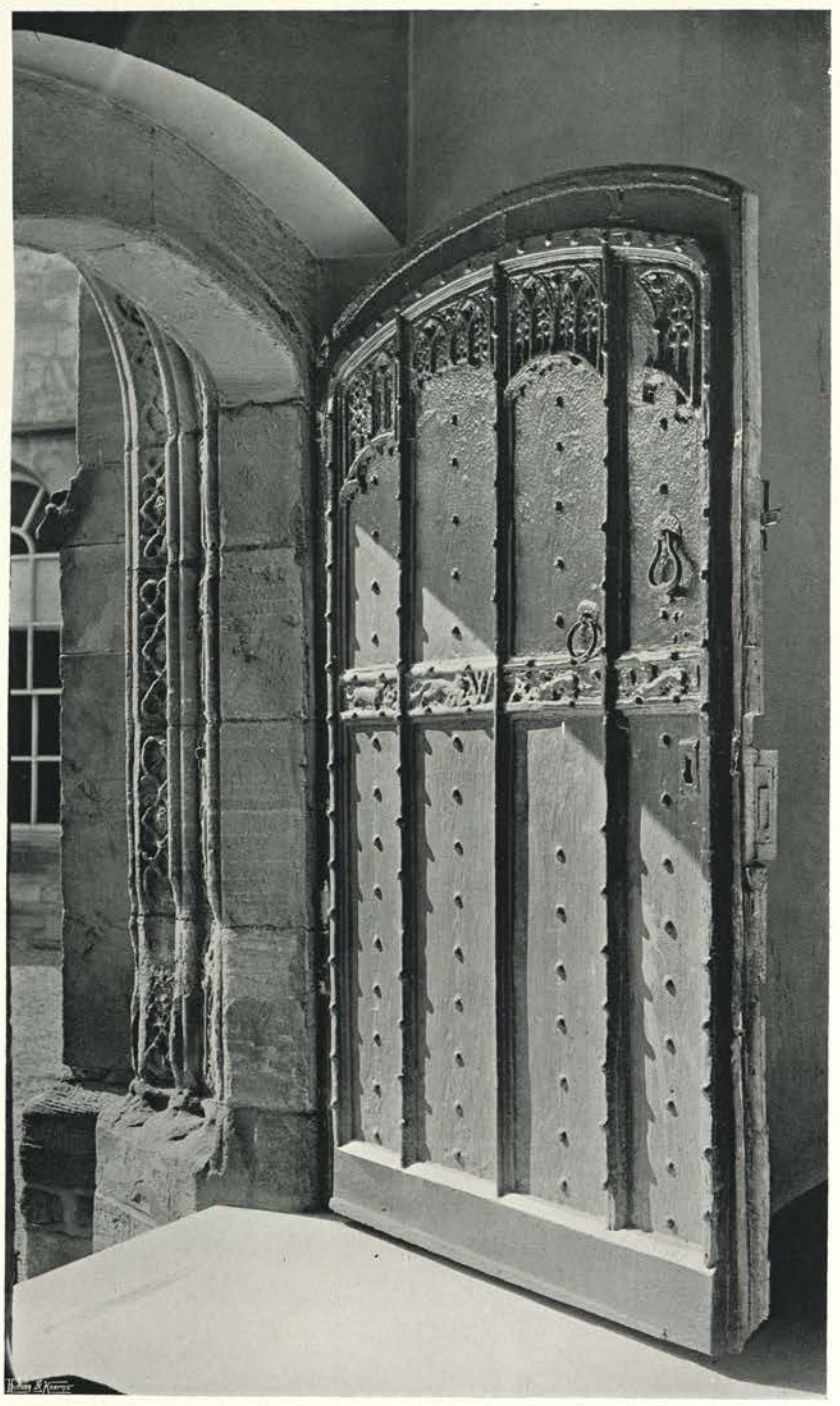


WEST END OF THE ANCIENT HALL.

HORNBY CASTLE, YORKSHIRE.

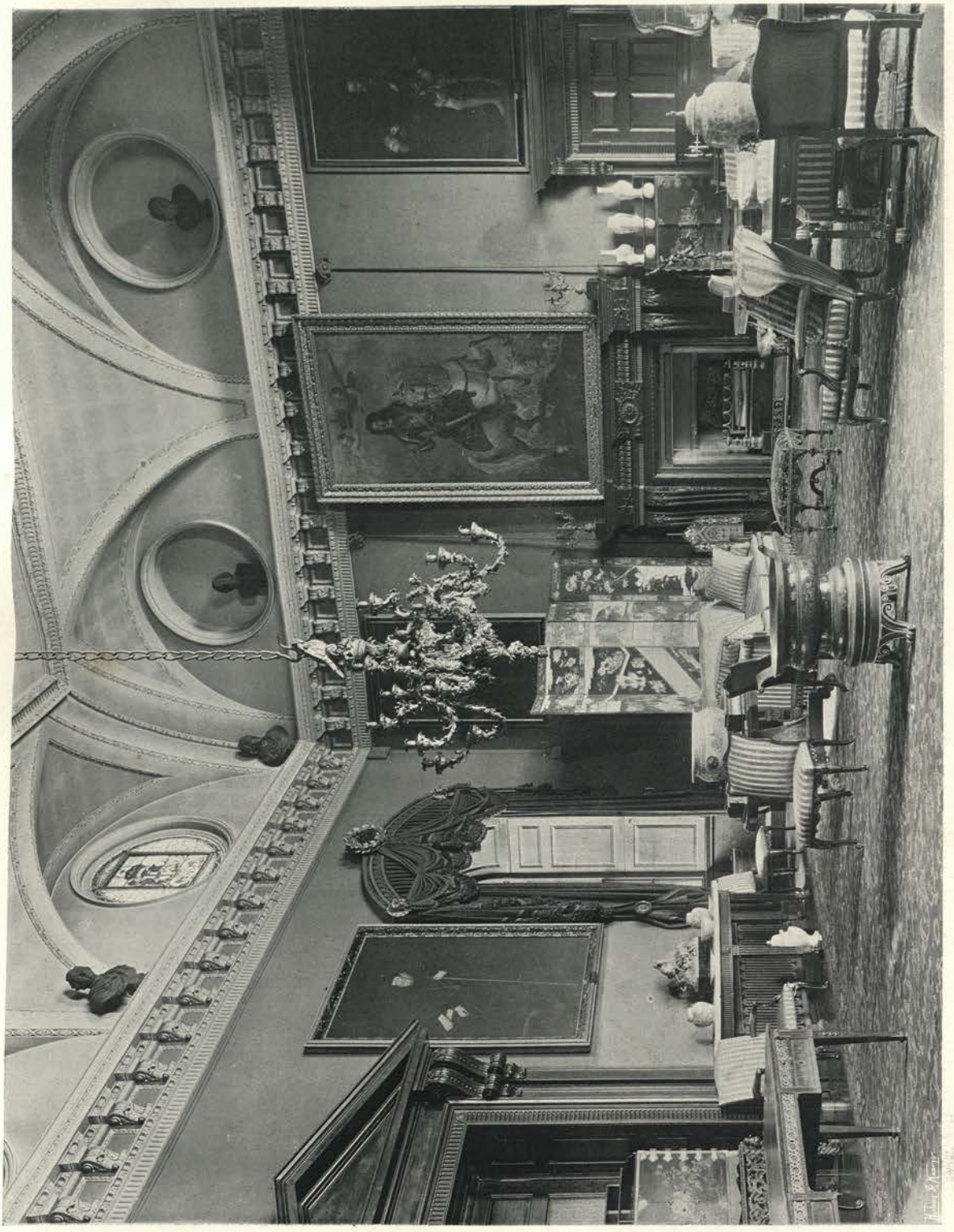
HORNBY CASTLE lies in far Richmondshire, but in Henry VIII.'s time the industrious Leland, father of English antiquaries, viewed it on his travels "a iij miles from Suale and a ij miles south from Keterick and iij miles north-west from Midleham apon Ure." It was "the chiefest house of the Lord Coniers." He has a few words also of its history—how the first Conyers here was a servant of the Lord Scrope, who advanced him. As to the house, "William Conyers, the first lord of that name, grandfather of him that now is, did great cost on Hornby Castle," which was before his day "but a mean thing."

The St. Quintins were lords of Hornby before Conyers came, and an ivy-covered tower, called by their name, is perhaps all that remains of their buildings. When Conyerses came out of Durham, they married with a daughter of St. Quintin, and settled at Hornby, throwing out branches at Marske and elsewhere. The lords of Hornby were knights, rich and highly placed, marrying with the daughters of great Northern houses, and of such consequence that under Edward IV. the very throne was in peril through their disaffection. They survived the Roses' War and improved their fortunes by judicious marriages, so that when, in 1503, the Lady Margaret Tudor made her progress to the North in such pomp, Sir William rode out from Hornby Castle with sixty horse to escort her through his bailiwick. He was summoned to the House of Lords as Lord Conyers, and, as Leland tells us, rebuilt the castle. His grandson was the

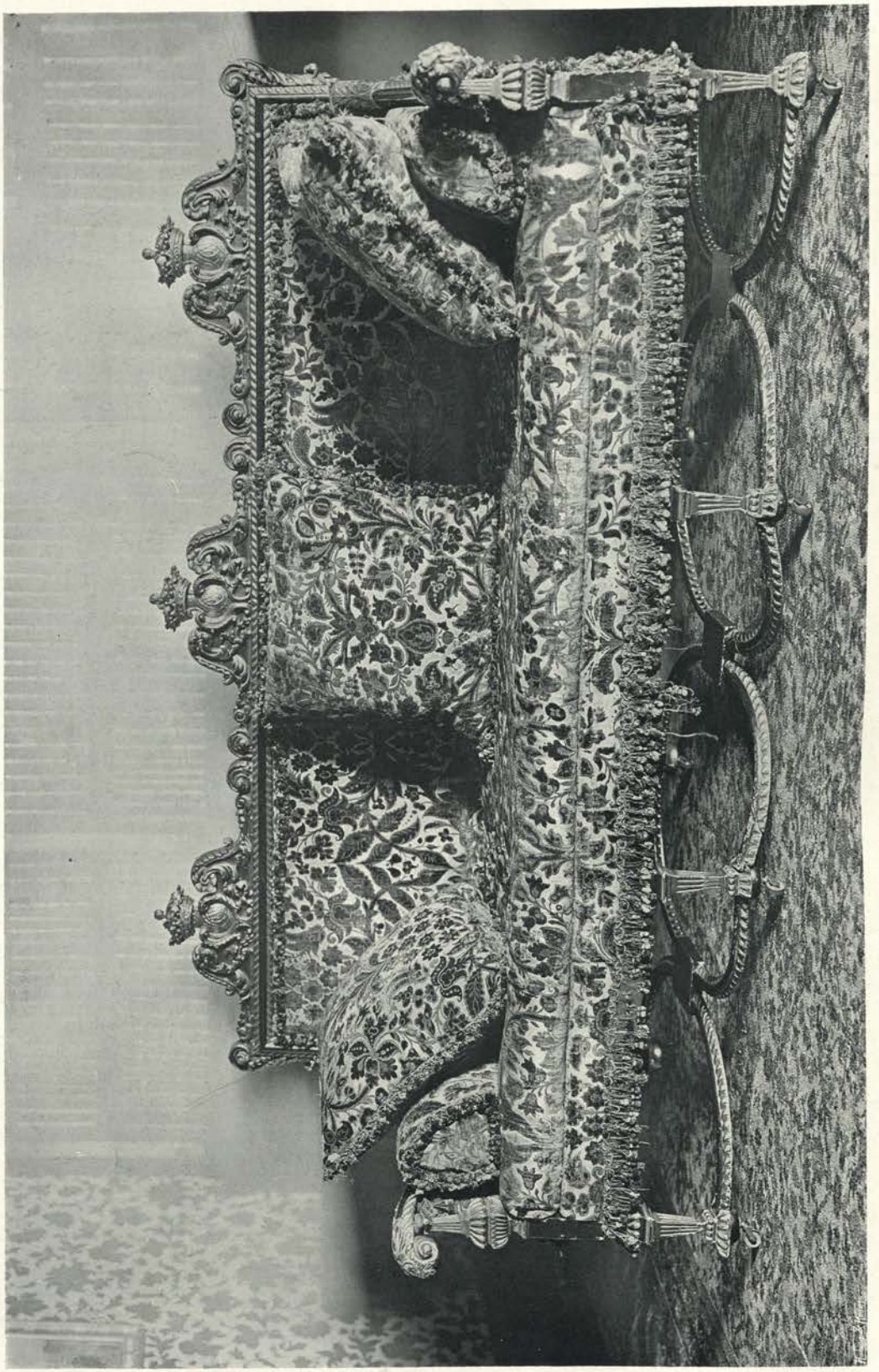


THE OLD DOOR.

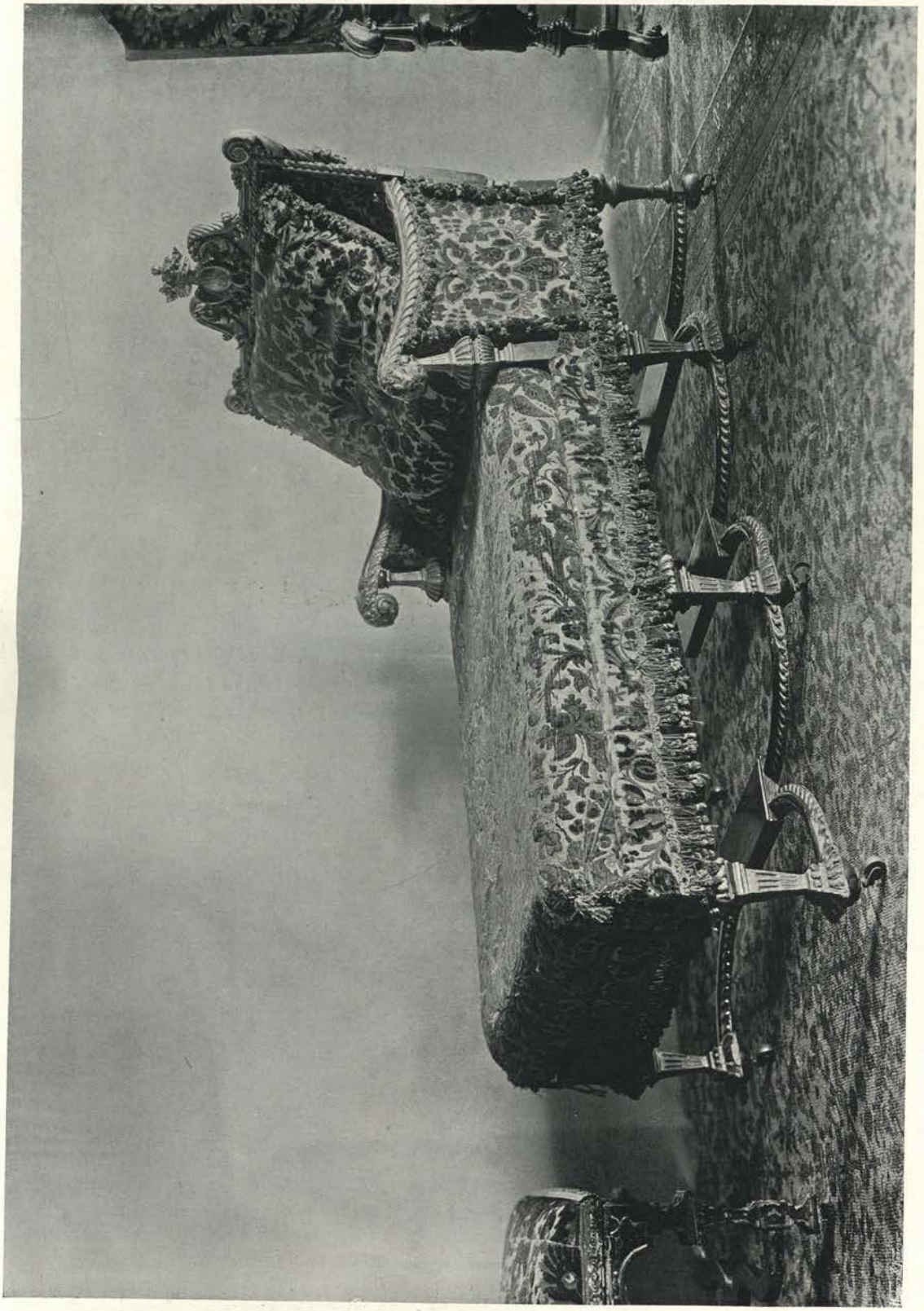
SOUTH HALL.



THE GREAT HALL.

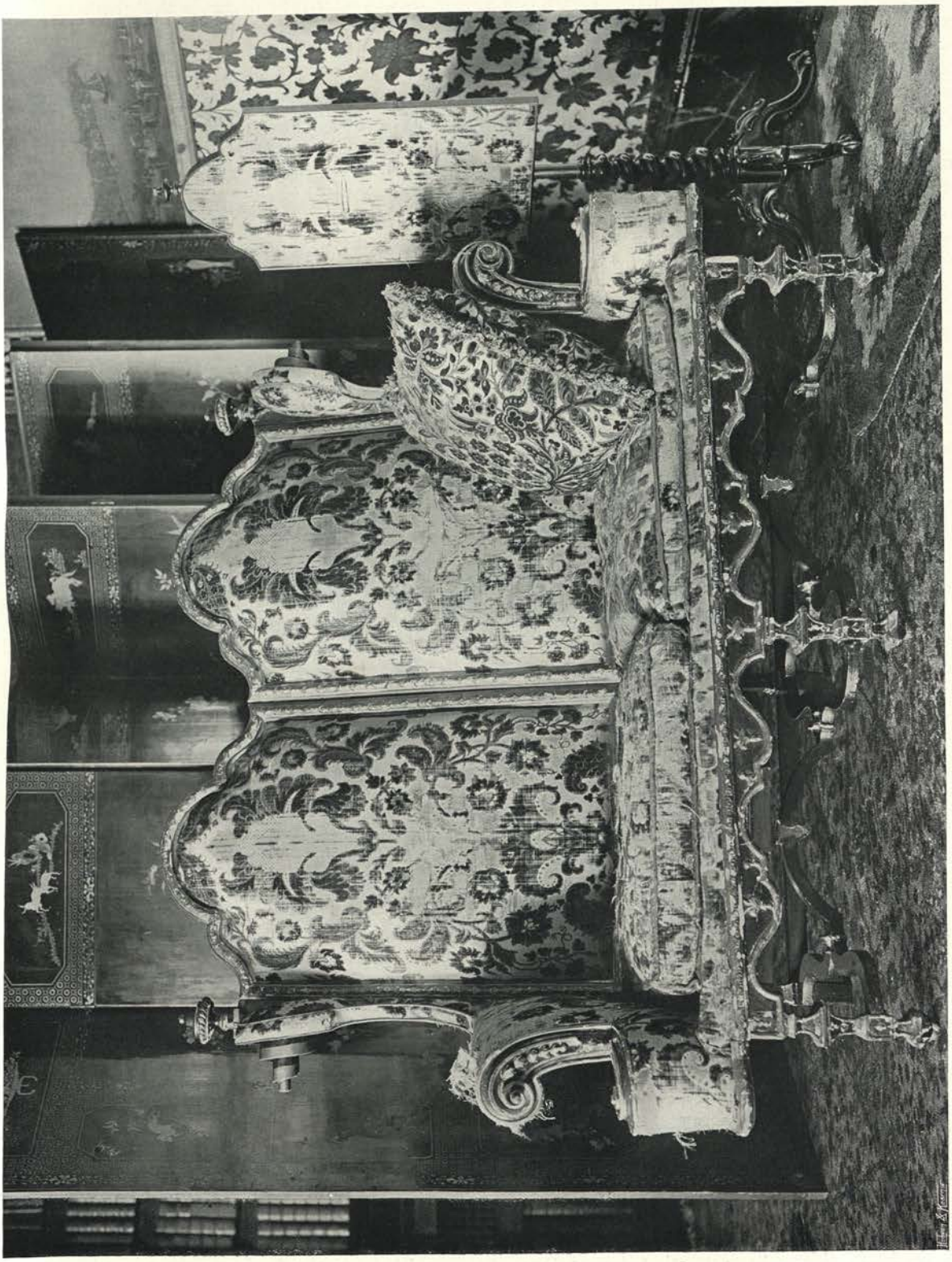


GREAT SETTEE OF WILLIAM AND MARY PERIOD.



DAY BED TO MATCH.

SUITE OF WALNUT CHAIRS AND SETTEE COVERED IN ENGLISH VELVET.



A RARE AND EXCEPTIONAL PIECE.

last of the male line of Conyers, and Hornby passed to the Darcys, who became Barons Conyers and Earls of Holdernesse. Robert, eighth Lord Conyers and fourth Earl of Holdernesse, died in 1778, and with him the Darcy line ended. As a young man, Earl Robert had seen the battle of Dettingen, being a Lord of the Bed-chamber to our brave little King, who showed himself and his staff freely to the bullets on that day. He found employment afterwards in the Diplomatic Service, and was a Secretary of State with the elder Pitt, when George III. turned them both out of office to make room for Lord Bute. "I had two secretaries," said the King, "one of whom could do nothing, and the other would do nothing." Horace Walpole reviled Lord Holdernesse for a "formal piece of dulness," but he had few other enemies, being a silent and a good-natured man. His countess was a Dutch woman, and by her he had, even as the last Conyers, two sons, who died young. Amelia Darcy, his only daughter, married Francis Godolphin Osborne, Marquess of Carmarthen and afterwards Duke of Leeds, but left her husband soon after marriage to run away with worthless Captain Byron, the poet's father.

Again a new family came to Hornby Castle by inheritance, and Hornby became a duke's seat, and is one yet. The Osbornes, as all of us remember, were founded by a rich Elizabethan Lord Mayor, an apprentice who had married his master's daughter. At a time when all family legends tremble for their existence, no one has discredited the gallant little tale of how young Edward Osborne leaped into the race of water under the London Bridge arches and saved from drowning the baby girl who was to be his wife. His grandson, Sir Edward Osborne of Kiveton—an estate which came by the Lord Mayor's wife—had a baronetcy in 1620, and was a friend of Wentworth, who thought him "a noble gentleman."

Sir Thomas, the second baronet, came to the Court of the Restoration by Buckingham's favour, and advanced the Osbornes during his long life from a baronetcy to a dukedom. He was King Charles II.'s Lord Treasurer and chief Minister, and his life has not yet been written at large. He was a high Cavalier, full of the old ideas of loyalty, but being an Englishman before he was a Royalist, he joined in the invitation to William of Orange to come over and save us. He bribed his way in the House, sold offices, and helped Charles to his scandalous pension from France ; but he seems, nevertheless, to have been something of a patriot, and when impeached in old age for a matter of a bribe, was ready to declare stoutly that bribery was an ancient and "recognised custom in high places." His disbelief in Titus Oates and the Popish Plot sent him, though a stubborn Protestant, to the Tower for five years, no small hardship for a sickly man. He was born in 1636 and died in 1712, his contemporaries having by that time given him the popular character of an "old English hero."

Four generations later the fifth Duke of Leeds married the Lady Amelia Darcy, and from this marriage descends the tenth and present Duke, who has Hornby Castle for a seat, although the barony of Conyers, descending with heirs general, is held by the Countess of Yarborough. Hornby Castle is upon hilly ground in a wooded park, the land rising to it on all sides. To the east and north-east stretches the great plain of Mowbray, with the range of the Cleveland Hills beyond. The old castle of the St. Quintins was probably a place of rugged strength, but William Conyers' castle was, from its rebuilding, a link between the feudal hold and the undefended house of an Elizabethan noble. Light and air and ornament were considered in its making. Its outer walls are much as its builder left them, although wicked work has been made of the mullions of the windows, sashes having been thrust in by the last of the Darcy Earls of Holdernesse, to the eternal injury of Hornby. But old castle walls round a square quad are not easily made commonplace, even by Georgian vandalism. The old corner tower, with its watch turret and battlements, is yet a noble sight, and in the inner court there survives part of the mediæval work of whose last phase no better domestic example can be given than the great doorway. Its detail is Gothic, and quite first-rate of its late kind, but the general form and structure already foreshadows the Renaissance porches which were to become the first and leading feature of the new style adopted by English house-builders. Above the doorway is a great stone panel, carved with coronet, shield, and supporters of the house of Conyers. The hanging sleeve is their bearing, here quartered with St. Quintin, Nevill, Darcy, Meynill, and the rest, supported by a ramping lion and a bull. "One God ; one King" is on the scroll underneath. This panel has the air of having been thrust late into its place, the more so as the little shields above, one of them with the Greystock garlands, seem somewhat earlier work.

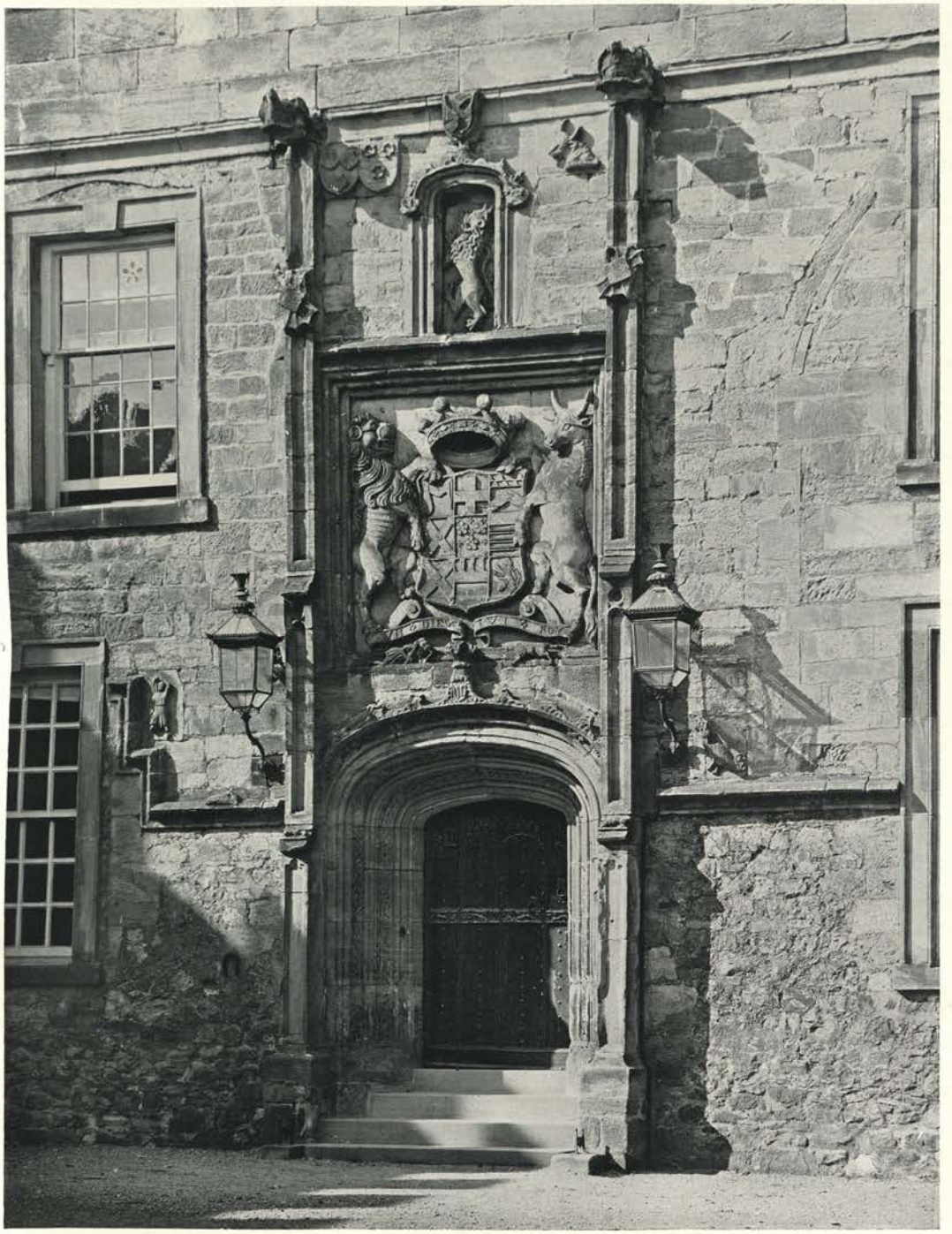
The unusually fine and perfect oaken door, whose traceried top and central rail of grotesque beasts come out so clearly in our sunlit picture, opened, no doubt, into the screens and gave into the great hall, a trace of one of whose lofty arched windows appears in the walling to the right of the doorway, while beyond, in our illustration of the court, and filling up the angle, one of the hall oriels, or stairway turrets, is extant.

Little of the Gothic remains within doors. "I came away," says the old Yorkshire historian, who saw the castle when the changes were fresher, "without any clear conception of what Hornby Castle had once been within, and even of what it is at present." The great hall may,

indeed, have been the great hall of the castle, but it is disguised out of all knowledge into an eighteenth century drawing-room.

But the chill classicism of Hornby Castle within doors is warmed with a multitude of pictures, many of them of notable quality—Knellers and Reynoldses. Remember that Hornby has not been sold, but has passed by inheritance since the days of the St. Quintins, and you will understand how family pictures have poured into the house from the many sources of the ancestry of its owners, Kiveton sending its Osbornes, and Aston its Darcys.

Of Osborne origin, too, is much of the exceptionally fine late seventeenth century furniture at Hornby, which rivals, if not excels, the examples of the same type at Knole and Penshurst. The great treble-chair-backed and five-cushioned settee—an early example for so great a length—has, in the spaces left by the



DOORWAY IN THE QUADRANGLE.

highly-enriched broken pediments, escutcheons bearing Thomas Osborne's cypher, and above them a ducal crown. His dukedom is of 1694, and this settee and the day bed and other pieces *en suite* will be of but little later date. The floral tracery of the back and arms is gilt on a black ground, as are the quadrangular legs, which horizontal serpentine stretchers—a mode then much in vogue—unite. The work is undoubtedly English, though the covering may be Italian. English, however, is the green and yellow velvet which covers another notable suite of, perhaps, rather earlier date, of which we illustrate the settee and a chair. The latter is perfect, and shows the serpentine stretchers, which in the case of the settee have been lost. But the gem of this section of the Hornby furniture treasures is the splendid settee, unusually high-backed even for its type and age, which forms one of our pictures. Its date is about 1690. The roll over of the arms — vertical and horizontal — the spiral whorls of the wings, the delicate and elaborate form of the legs, are all worth noting, as also is the original covering of Genoa velvet—a light yellow ground with a handsome and telling pattern of varied but most harmonious colouring. So rich is Hornby in furniture that the two French commodes, whose sale at Christie's a few years ago made a record among the extravagances of the auction-rooms, are hardly missed. If the seventeenth and eighteenth centuries took away from the interest of the structure, they added largely to the splendour of the contents.

SOUTH SIDE IN QUADRANGLE.

WOODSOME HALL, YORKSHIRE.

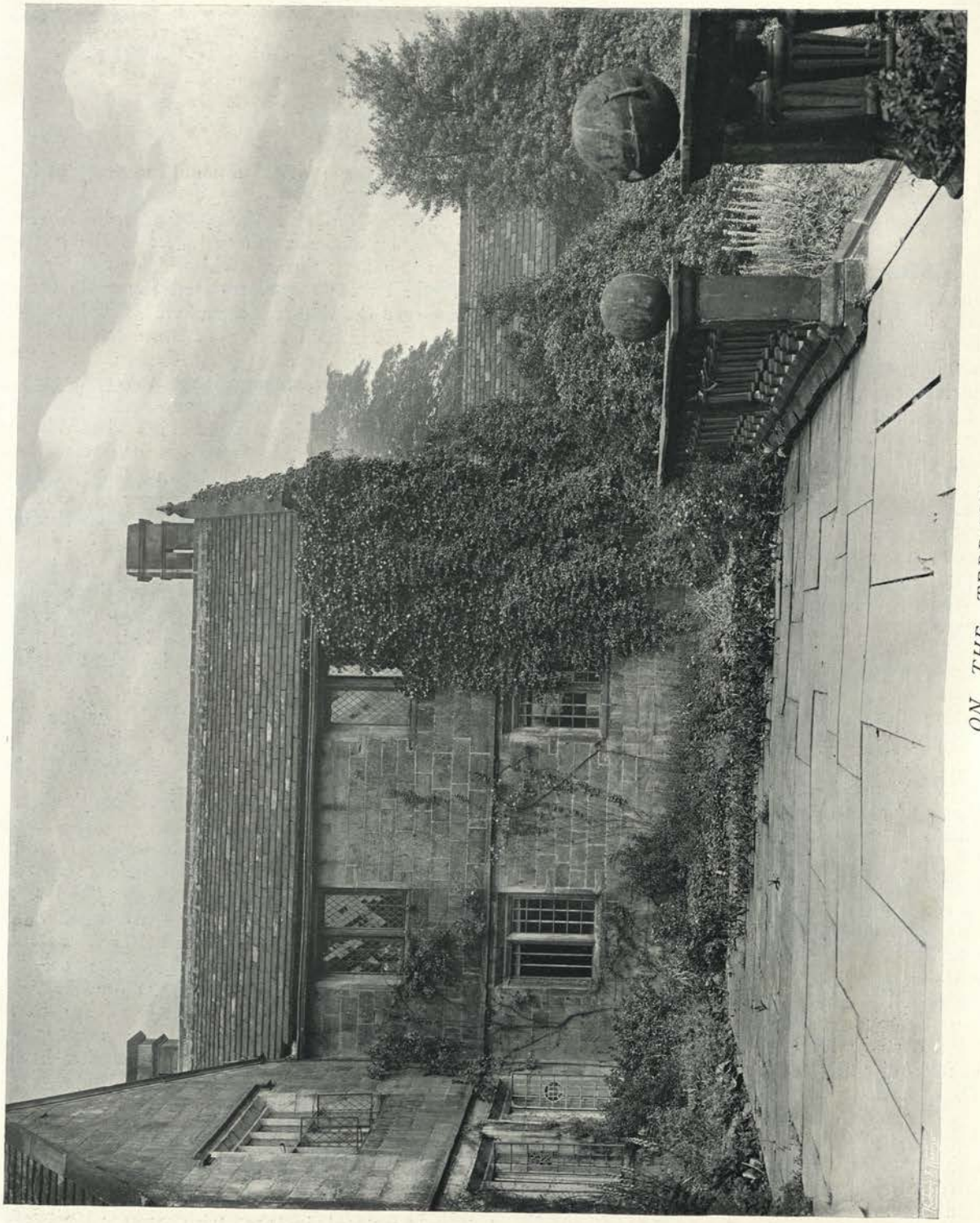
WOODSOME, to speak by the book, is in the ancient and wide-spreading parish of Almondbury, a member of the Wapentake of Agbrigg, a parish of thirteen townships on a spur of the Pennines. But there is a village within Almondbury whose name is Huddersfield, which, lying by the water, has taken its share of the trade that built the tall chimneys in Yorkshire and Lancashire, and in the grimy prosperity of Huddersfield the fame of the mother parish has been swallowed. Ask now where Woodsome may be, and you will be told that it is near Huddersfield. Near as the house is to the looms and the mills of Huddersfield, Woodsome keeps all the wild and lonely beauty which should belong to an old Yorkshire hall. It is as untouched by the great industry of its neighbour as it was when Camden wrote of Almondbury as "a little town upon a high and steep hill which hath no easy passage or even ground into it but on one side," as quiet as when Chetel and Swein ploughed the four Almondbury ploughlands set down in Domesday Book.

Farnley Tyas, the township which holds Woodsome, is still content to plough and sow, and to send the milk and butter of its dairies to Huddersfield market. This Farnley has its name from the Tyas family, ancient lords of Woodsome. They were here in the thirteenth century, these Tyases—*Teutonicus* their name in Latin deeds; for Tyas is *Teutsch*, the German, by which we may know how far they had wandered before they had their hearth-fires in Almondbury.

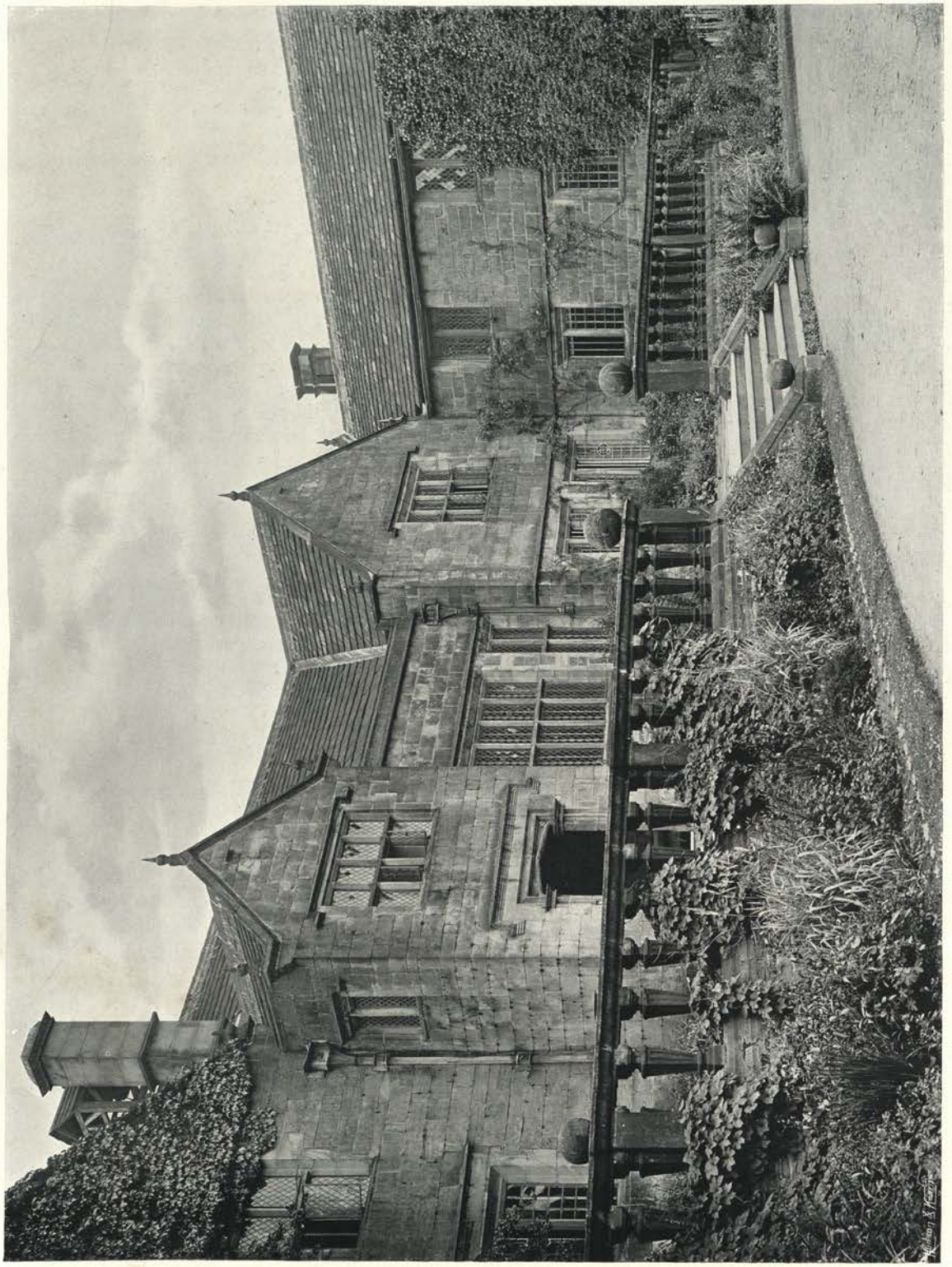
Three hundred years later Woodsome was in the hands of another local family, the Kayes, and Arthur Kaye left his mark on the work of Woodsome Hall, and was buried in Almondbury Church, where is his monument, a stone rudely incised with his effigy in full harness, sword and dagger at his sides, the inscription showing forth his marriage with Beatrix Wentworth of Bretton, and his death as an old man in 1582. Before his death he had given Woodsome into the hands of his son, and dwelt "for quietness" upon his Lancashire lands, having married a second wife when stricken in years. Soon after his death, his son John retired in his turn from Woodsome Manor and went to live at Slaithwaite, getting his discharge in the Armada year from the commission of the peace for the reason that he could no longer sit his horse.

Robert Kaye, the young lord of Woodsome, built the northward part of the house in stone, bought farms, as his father had done, to round off his estate, repaired the millhouse and enlarged the decayed chapel on his land at Slaithwaite. He died in 1620, his son John following him to the grave in 1641, before the troubles of the Civil War surged about Woodsome; for the Civil War brought trouble and honours to the house. Sir John Kaye, knighted at Whitehall in the year of his father's death, was staunch for the King, a colonel of the Royalist Horse. His loyalty made him a baronet, but cost Woodsome £500 in redemption money when the Parliamentary Commissioner assessed loyalty at a price. He saw the King restored before his death, Almondbury parish register burying him in 1662 as one "adorned with every kind of virtue, in piety towards God, in fidelity to the King, in affability and kindness towards all, second to none." His son, Sir John, the second baronet, sat a county member in four Parliaments, and died in Queen Anne's reign. He had been a zealous magistrate against the Nonconformist.

Oliver Heywood, the Halifax Presbyterian preacher, had once to bring his preaching licence to Woodsome, and looked sourly on the good company of the hall, where was open house, feasting, drinking and revelling, a great number of gentlemen being there on that winter day, "among whom was Mr. Thomas Horton, musician, Master of Misrule, as they call him." This hospitable baronet's eldest son, Sir Arthur, who died in 1726, was the last Kaye to revel with his neighbours in Woodsome Hall, which a daughter and heiress brought to her husband, George Legge, Viscount Lewisham, eldest son of the Earl of Dartmouth. The Legges who thus became Yorkshire landlords descend from one Edward Legge, who is said to have sailed as one of the Raleigh adventurers in 1584. As Vice-President of Munster, his name is often encountered in the Irish State papers of his time. His own years were but seventy-three at his death in 1616, but his children, if we may credit their dates, were marvels of longevity. Elizabeth, his eldest child, an ancient spinster learned in five tongues, Margaret and John, each lived to be 100 years or more, while to

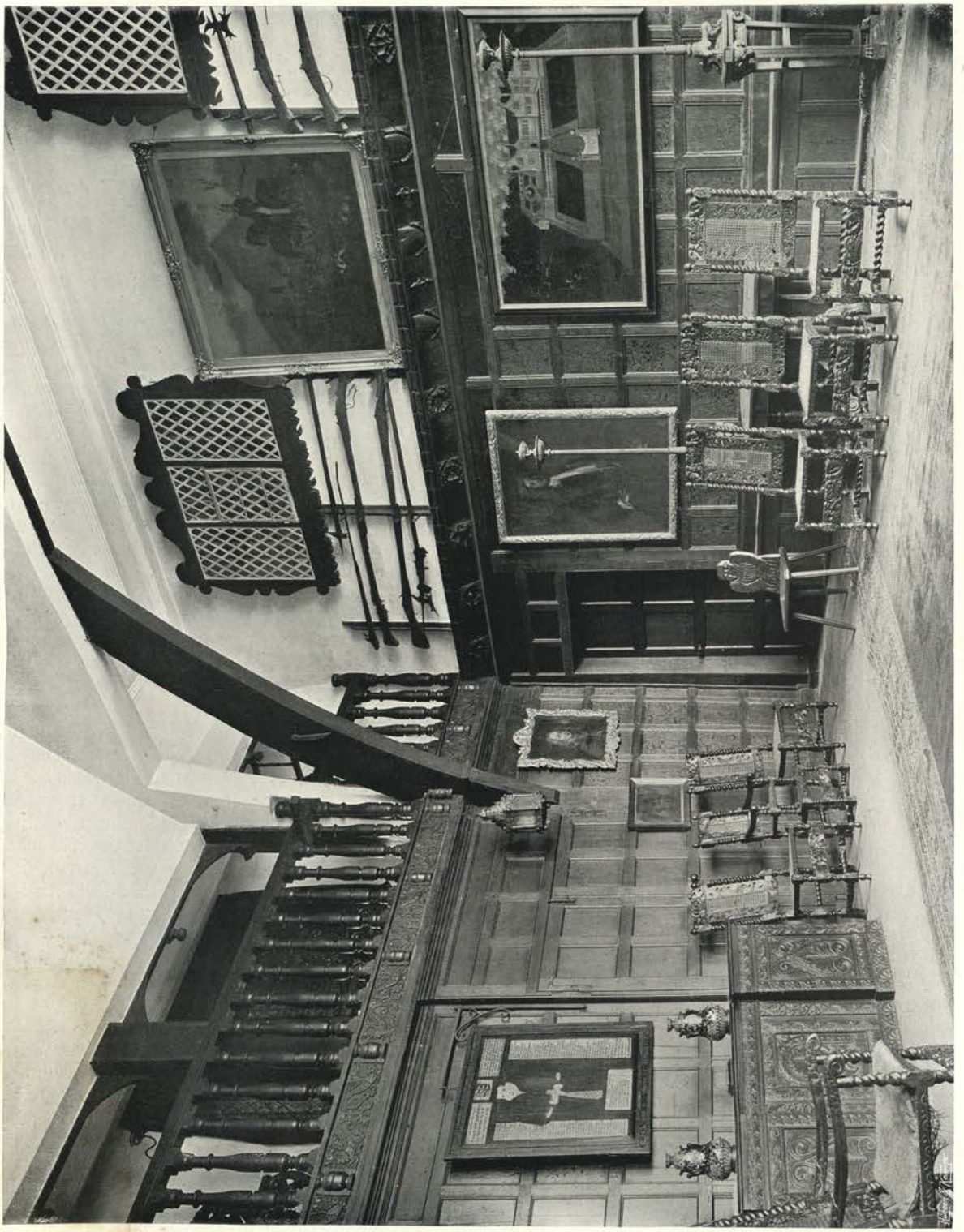


ON THE TERRACE.



FROM THE SOUTH-WEST ANGLE.

FIREPLACE IN THE HALL.



THE OLD HALL.

his daughter Anne is assigned the astounding age of 112 years.

Of the sons, Richard, John and Robert were honest cavaliers in arms for King Charles. The eldest son, William, was brought young out of Munster by his godfather the President, Henry Danvers, Earl of Danby, and was soon on the Continent, trailing a pike in the Dutch and Swedish service. But he was in England for the wars of King and Parliament, and if any name comes well out of the story of those dismal years, it is that of honest and single-minded William Legge.

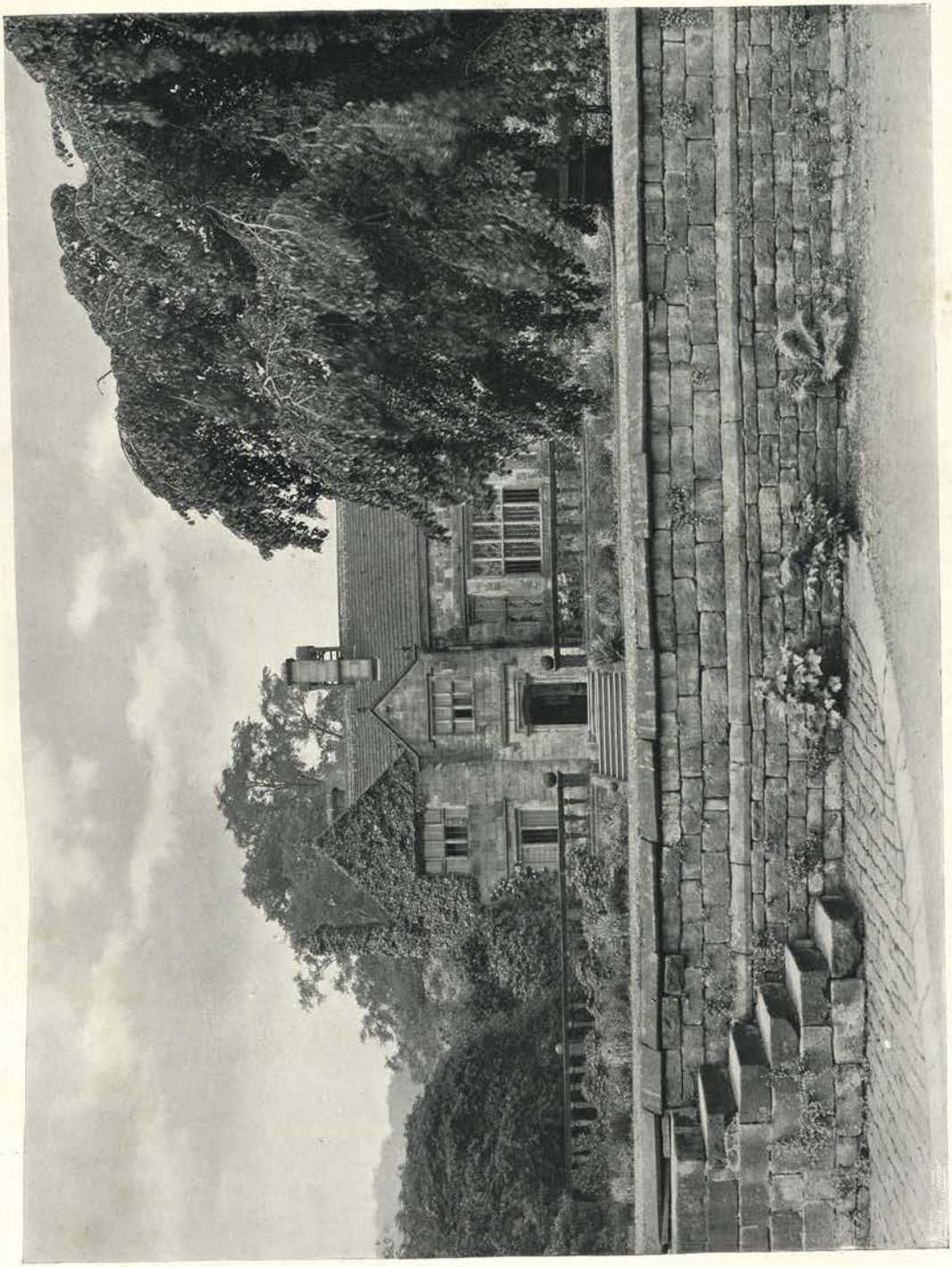
Not that great deeds are counted to him. The fortune of war set against William Legge from the first. In the first year of the struggle he failed in his mission to secure Hull, and a skirmish sent him prisoner to the Gatehouse. He was an obstinate man, however, and the Gatehouse could not hold him. At Lichfield siege he was to be taken again. At Chalgrove he had once more regained the Royal ranks, when "Sergeant-Major Legge's courage engaged him too far among the rebels," and he was like to be carried off a third time had not those behind pressed on and released him. At Newbury the King's eye was upon his sword-play, and when night had fallen King Charles would have knighted him on the field had he not refused the honour. That he might not go unrewarded, the King unbuckled the weapon which he had worn all that day, a hanger with an agate handle set in gold, and gave it to William Legge, in whose family it was an heirloom until burglars long afterwards took it from their house. From this time onward he was about the King's person. "Be sure to take care of honest Will Legge; he is the faithfullest servant ever king had," was one of the King's last messages to his son as he lay waiting for his death. So many times was he laid by the heels, and so many times did he come out of bonds, that there would seem to have been, even among the bitterest Roundheads, a distaste for hanging honest Will. His neck, however, was in some danger after Worcester fight when, serving the son with the loyalty and ill-fortune with which he had followed the father, he was wounded and once more a prisoner. Coventry Gaol held him for the gallows, but in an old woman's frouzy clothes he slipped out of this his last adventure. At the Restoration he might have had an earldom, but his livelihood had not grown with his honours, and he could but hope that his sons might live to merit the Royal favour. His age at death was but sixty-two; so strenuous a life could not touch the years of his long-lived brothers and sisters.

The well-earned peerage came to his son and heir, George, who had the Dartmouth barony in 1682. Risking his life in the sea service as freely as his father had risked his ashore, he was admiral of the fleet when King James would have smuggled the infant Prince of Wales out of England by way of Portsmouth. George Legge's remonstrance, with the fleet to back it, barred the way, but another route was found. Committed to the Tower on a charge of plotting against King William, he was unable to break prison as his father had done, and died in the lieutenant's custody of a sudden apoplectic stroke. His only son, William Legge, was advanced in 1711 to be Viscount Lewisham and Earl of Dartmouth. It was this Earl's son, who died in 1732 of the small-pox in his father's lifetime, who married the heiress of the Kayes, a lady who took the Earl of Guildford for a second husband. The eldest surviving son of the Legge and Kaye match was William, second Earl of Dartmouth, the peer who "wears a coronet and prays," a Minister of State whom his contemporaries pictured as a methodistical Sir Charles Grandison. A younger brother of the Earl was that more capable man, Henry Bilson-Legge, a politician who showed himself a business man and a financier when the country had few such at its councils.

From such a stock come the Earls of Dartmouth, who own this house of Woodsome. It is still a house of their Kaye ancestors, although the Legges have had a good care of their inheritance. The great hall is perhaps the oldest part, a room whose making is dated by the names carved in the large and bold letters of the first half of the sixteenth century on the mighty beam which spans the wide hearth—ARTHVR KAYE and BIATRYX KAYE—with a fleur-de-lys and a rose for stops, and the Kaye shield between. At the mantel-side hang the skull and attires of a hart, which may stand for the hart's head shield of the Legges. So we have more than five centuries of the house's history about this great fireplace, which recalls to memory that jolly company of Yorkshire neighbours whom Heywood, the Puritan, saw gathered about this very hearth, the Lord of Misrule in the midst of them; and on the wall is the old clock which even then was marking the hour—a clock whose shield of arms shows that it is here in the home for which it was wrought. Above is the gallery, in which the harpers and fiddlers made music, and from two inner latticed windows the knight or his dame could glance down at what was passing in the hall. All about are pictures of Kayes and Legges, the heiress of the Kayes and the Lord Lewisham, her mate, with these. But most curious are those pictured boards which hang from iron cranes in order that their backs may be viewed. Old Arthur Kaye, whose name is over the fireplace, is here in his hall, painted at the age of seventy-six years, in girdled gown, the family tree of his progeny springing from his loins—"the fruit of the house of Woodsome." Says the legend:

> Here Arthur lies in quiet rest
> Who justly dealt and none oppressed.

At the back are fifty-six shields of gentle houses, "the divers coats of sundry friends" that are of kin to the house of Woodsome. The picture shown in our illustration has John Kaye's wife



WOODSOME HALL.

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painted in her forty-fourth year, a rhyme below setting forth the *vita uxoris honestae*, which is

To live at home in housewifery,
To order well my family,
To see they live not idly,
To bring up children virtuously,
To relieve poor folk willingly,
This is my care with modesty,
To lead my life in honesty.

Such a house should have its haunted room, and this is not wanting at Woodsome, where "Rimmington's closet," a room upstairs once used for muniments, was long haunted by the ghost of James Rimmington, a steward of the house, and a just steward as far as may be known, who died in 1697. A robin is one of the shapes which his unquiet spirit takes within walls, but in Woodsome Lane he has been seen galloping wildly with a brace of dogs in leash, all as recorded with decent Victorian doubt by a Mr. Howell, who told the tale to a historian of Huddersfield. At the back of the house rise the tall trees of the greenwood, from which Woodsome has its name. The house front as it stands may be recognised for its main lines in the old painting which hangs on the wall in the hall. The hall itself is in the midst of it, with gabled wings on either side. Over the arch of the entry is the date 1600, and above this the muniment room has 1644 for its year. Before the house runs a paved terrace walk, with a balustrade before it, from which Kayes and Legges have for ages looked down upon the unchanging scene of the valley of Farnley.

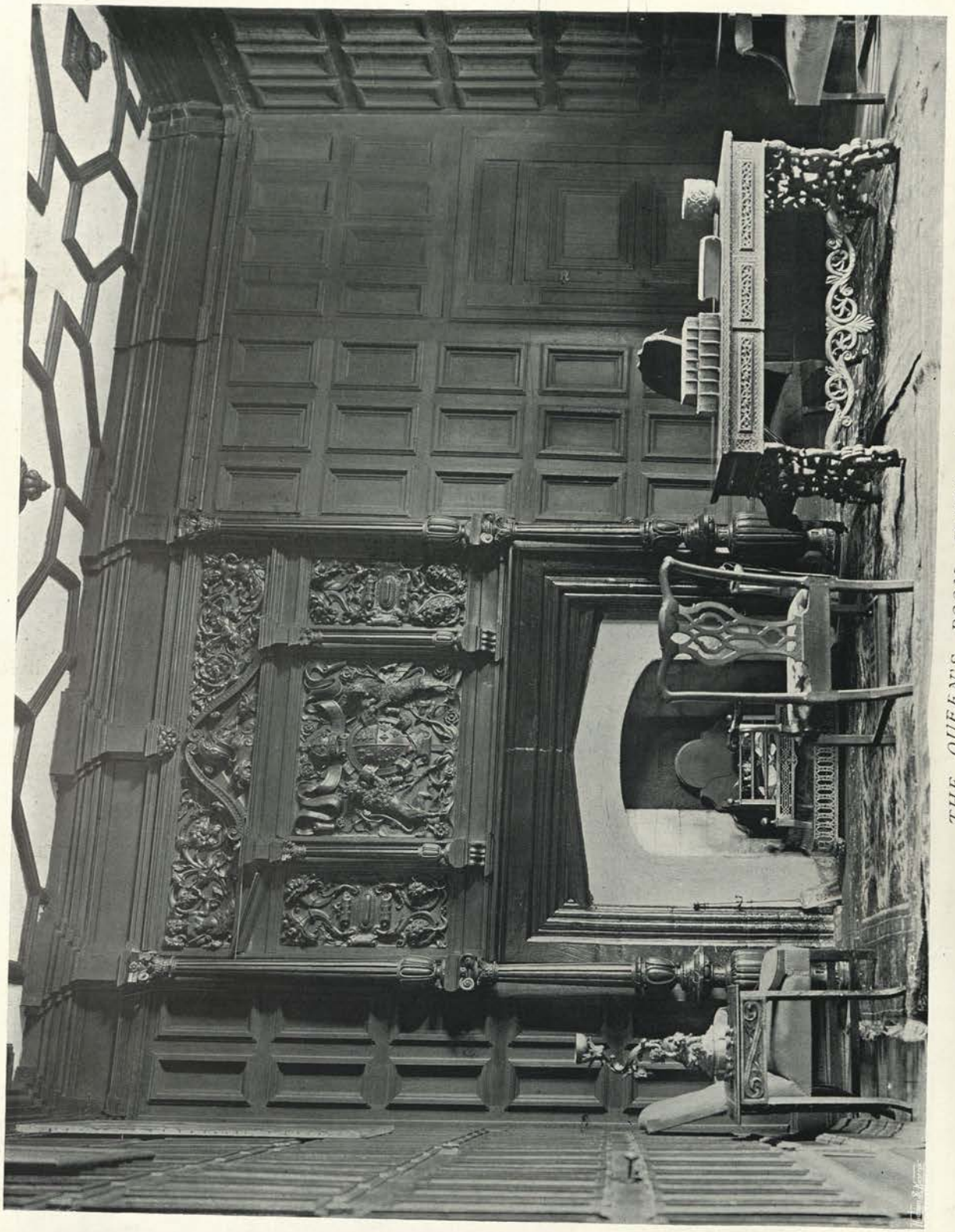
IN THE QUADRANGLE COURT.

SIZERGH CASTLE, WESTMORLAND.

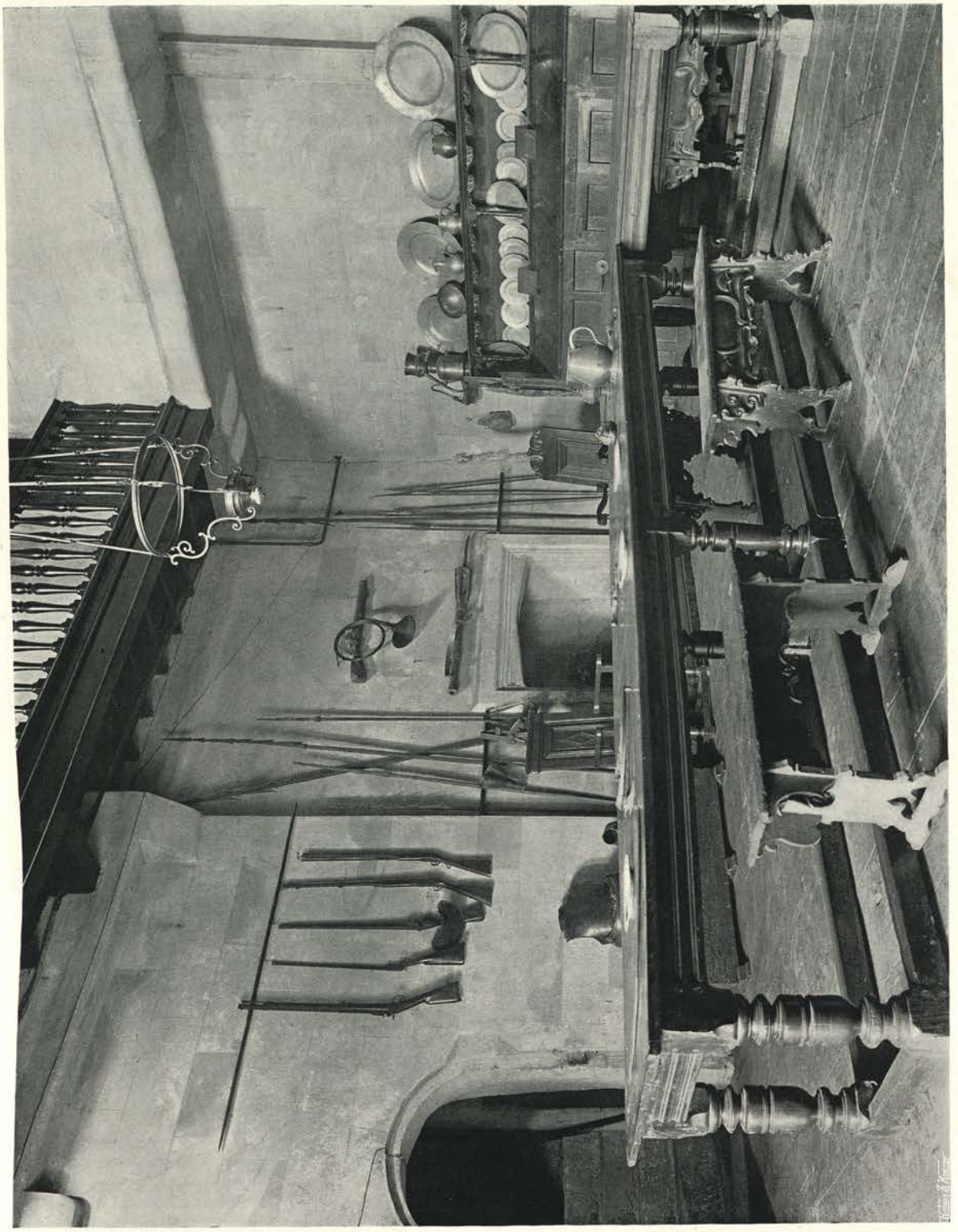
SIZERGH CASTLE lies on the border of the lake country, upon high ground, on the right bank of the water of Kent, three miles below Kendal town. Levens Hall, another famous old Westmorland mansion, is hard by it, but, unlike Levens Hall, Sizergh has been in the hands of one family almost since its history begins. The old home of the Stricklands of Sizergh has for a core one of those peel-towers which, whole or fallen in ruins, still face each other from either side of the Scottish border. The peel-tower at first stood alone; but the Stricklands soon gathered about them a force of bow-bearing tenantry which made them too great a power to be rushed by any foray of cattle-lifters, so hall and out-buildings grew about the tower. Great changes were made in these outer works, notably under Elizabeth and under George III., so that their original plan can be hardly traced; but the tower itself remains a document with which there has been little tampering. Walter of Strickland, Knight, was a man of a good estate under King John and King Henry III., his heir being one of the hostages given by the country-side for the future loyalty of a rebellious baron. An early deed shows that a chaplain served the chapel in his house, and he was a benefactor of the abbey church of St. Mary at York, the gift being confirmed by William, his great-grandson, in 1292. This William had been married long before to Elizabeth Deincourt, a knight's daughter, who, on the death of her brother, brought Sizergh to the Stricklands, and from this time onward we often hear of them.

The dwellers in a peel-tower of that wild Westmorland country could not but be warriors, and what little advancement the knights of Sizergh might win was to come by their swords. Sir Walter of Strickland, the son of the Strickland and Deincourt marriage, rode at Carlaverock, and had for good service against the Scots a grant of free warren in his demesne lands, a grant made in the last year of Edward I., the Hammer of the Scots, in whose host he had

THE ENTRANCE.



THE QUEEN'S ROOM, DATE 1569.



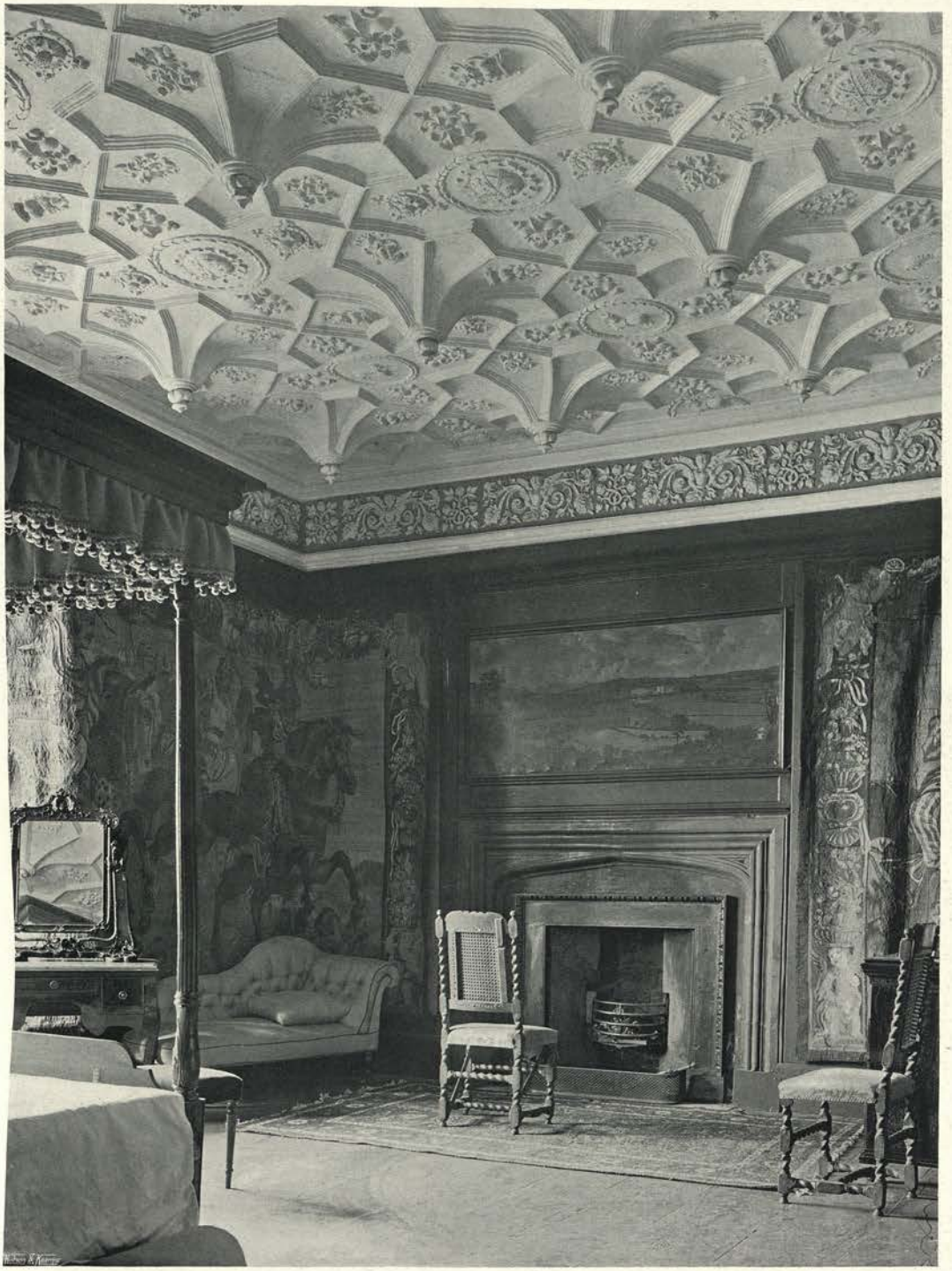
BANQUETING HALL IN THE TOWER.

CHIMNEY-PIECE, BOYNTON ROOM, DATE 1575.

THE CHAPEL.

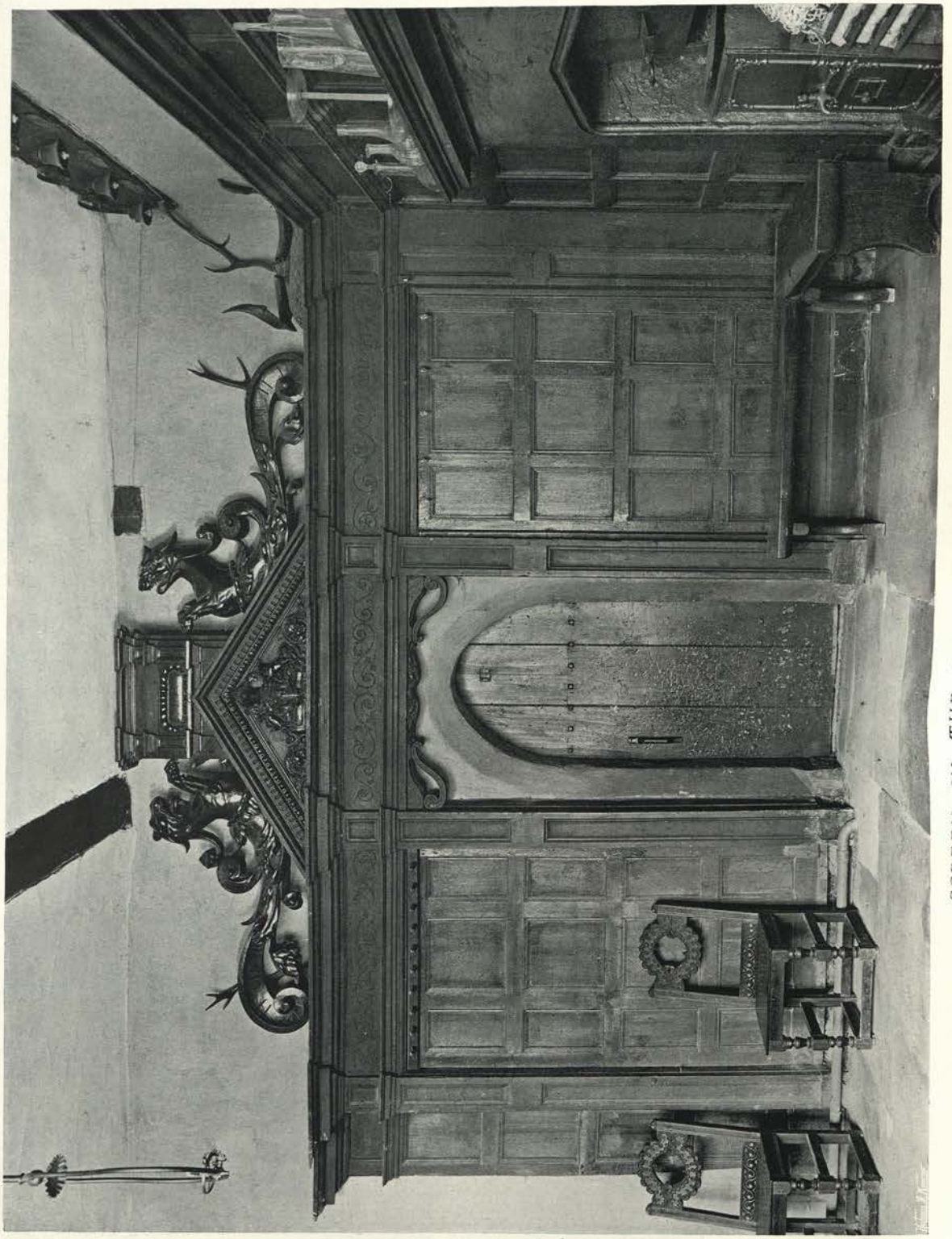
QUAINT PANELLING.

served. He was sheriff of the county in the next reign, and lived to see his son Thomas in the field. Thomas was in France in the Black Prince's days, and brought back another work remaining. Sir Thomas, a grandson of the last, was warring beyond the seas under the conqueror of Agincourt. His will remains, written in great haste as he took ship at

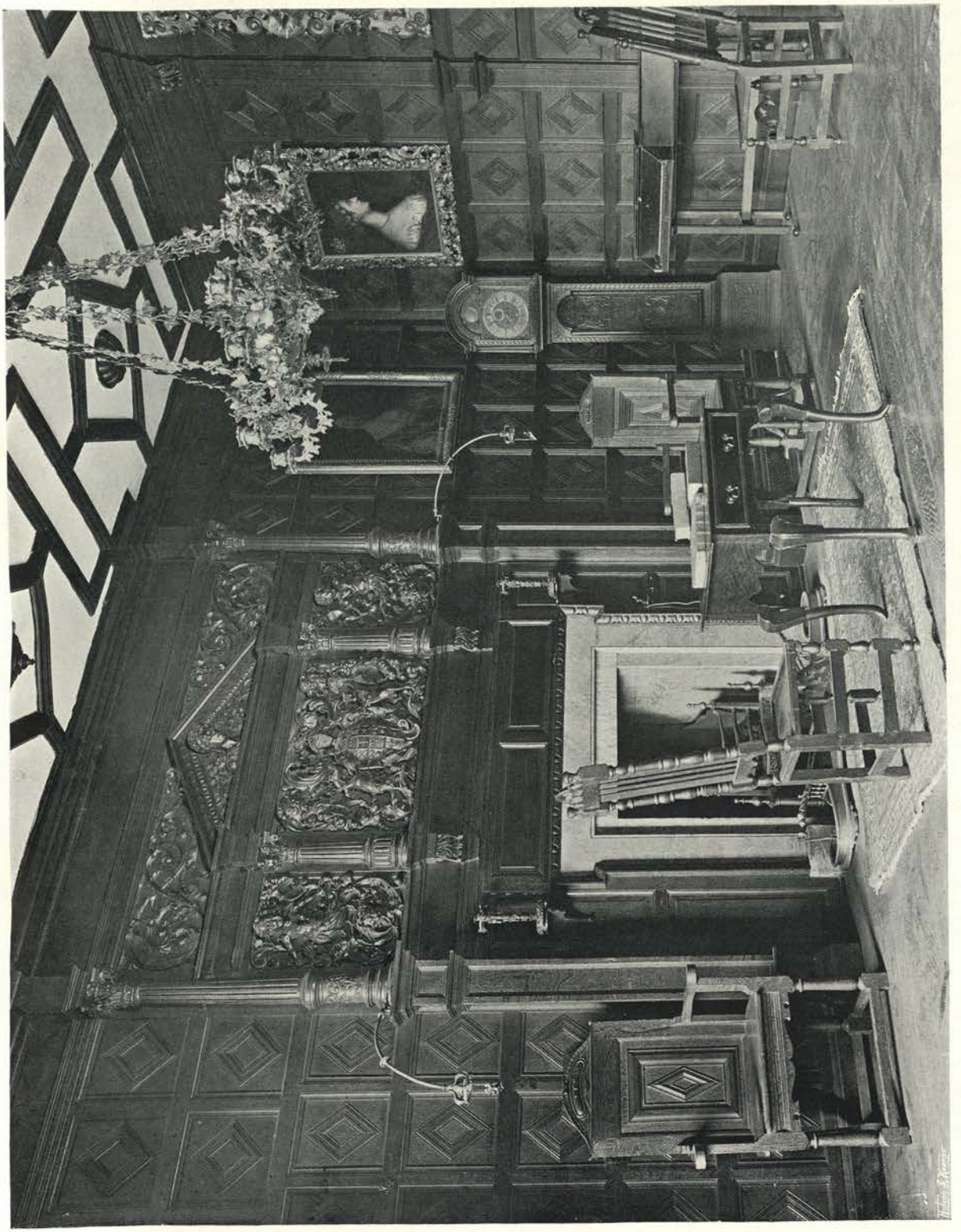


THE TAPESTRY ROOM.

Royal parchment to lie in the charter chest at Sizergh, a licence, namely, to put a park paling round his Sizergh woods in Helsington. He it was who is taken for the builder of the peel-tower of Sizergh as it stands to-day, no earlier Sandwich port to go to the crowning of the boy King, Henry VI., at Paris. His son Walter was then a boy, and there were two young daughters at Sizergh, for he prayed Mabel, his good wife, whom he trusted above all other,



SCREEN IN THE LOWER HALL, DATE 1558.



THE MORNING ROOM, DATE 1563.

to take no second husband until she had seen those two daughters "married or holpen." He survived the voyage and journey, and next year had the Pope's licence to have a chaplain and portable altar in his chapel at Sizergh. When the lad Walter came to man's estate, he was party to a most curious deed of exchange. The fighting Strickland had taken alive Harry Talbot, "a most excellent traitor" against Henry V., and for this service a 1,000-mark fee was promised him. But 1,000 marks were hard to come by; the payment lingered, and at last young Walter Strickland bartered away his claim against a grant of the office of "Keeper of the King's hounds called harriers." This Walter Strickland, "beheste and with-holded with the said Erl for terme of his life ayenst al folkes savyng his ligeance," horsed and arrayed and ever ready to ride with the earl here or beyond the sea. The Earl was to have a third of what loot he might happen upon, and should Walter be so lucky as to take a captain or man of estate prisoner of war, the Earl was to have the ransom and Walter a reasonable reward. Of another Walter Strickland, a knight who was great-grandson of the warlike squire, we have a document of another colour. Lying sick in his town of Sizergh, he made a covenant in 1526 with Alexander Kenet, doctor of physic, that the said Alexander should heal him of his diseases, and particularly those

THE DINING-ROOM, DATE 1564.

although but a Westmorland squire, and not a knight, as his fathers were, was a great man in his county, and an often-quoted document shows that Walter Strickland, deputy-steward of Kendal, could muster at a wapenshaw servants and tenants of his inherit to the remarkable number of two hundred and ninety. Eleven of these were his household servants, who followed him with bow and horse harness, the remainder being bowmen and billmen on horse and foot, whose jacks, sallets, and steel coats, bills and bows are all reckoned in the schedule. Like many another fighting squire with a stout following, he hired himself to a great lord, Richard, Earl of Salisbury, by one of those curious "indentures of war," recognising that for a yearly fee he was of the stomach, lungs and breast, the said Alexander for a £20 fee having his abode with the knight until he should be cured. The doctor must have come to Sizergh with all his gallipots, for the knight died within the year. The knight's son Walter was the great rebuilder of Sizergh. He it was who made the wings of the quad as they stand to-day, and planned the richly-panelled rooms seen in our pictures. His son Sir Thomas, a boy at his father's death, found his way to London, to the ill-fortune of his family. James I. made him Knight of the Bath on the coronation eve, and he made a figure at Court, besides finishing his father's work at Sizergh; but long afterwards his grandson, in a warning letter for

the children of Sizergh, bids them above all things avoid gambling, a crime which is in their blood. This Sir Thomas is the example, for by gambling, "which sends more brave men to Tyburn tree than any other vice," Sir Thomas reduced his house "from a plentiful fortune to a weak condition." Drinking, the same letter tells us, was not a Strickland vice, and the writer hoped that all Stricklands might be saved from taking "tobako, that bewitching smoke." Sir Thomas's son Robert took another way to ruin his family, when he and his young son Thomas led a troop of horse and a regiment of foot to fight for the King at Edgehill; but the old Cavalier lived to see Monarchy restored without losing his tower and his park. Sir Thomas the son remained faithful to the Stuarts when even Cavalier houses grew weary of the kings they had brought home again; and when James II. was harboured at St. Germain's, Sir Thomas Strickland and his lady were of that threadbare Court.

Sizergh is still the property and the seat of a Strickland, and is tenanted by a cadet of the house, Sir Gerard Strickland, K.C.M.G., Count della Catena, who has been Governor of Tasmania since 1904. In the picture of the court-yard at Sizergh, taken from its open or north-western end, we have some view of the mass of buildings to which the old house has grown. On the right rises the rubble wall of the peel-tower. The window of the top storey is original work of its fourteenth century builder, a mullioned window with trefoiled heads. The broad span of the first floor window shows that here a narrow light has been widened, for when the peel-tower stood alone its lower windows would have been little more than such shot-holes as the ground floor light. Under the third floor window is an arched panel with a carved shield of arms, Deincourt quartering Strickland, the arms of the heiress being set first after the mediæval fashion. On the helm above the shield is the holly bush crest of the Stricklands. The tower stands about 60ft. high. It has been the subject of a study by Mr. Curwen, the well-known Northern architect and antiquary, who made a scale drawing of it about twenty years since. Its basement is a vaulted chamber, whose outward walls are 7ft. thick at the least, lit only by strait-shot windows, and entered through a narrow doorway from the later house. By the doorway is a winding newel staircase leading to the first floor.

Here, on the first floor, are two of the most beautiful rooms at Sizergh, rooms in which the Elizabethan taste for warmth and comfort has transformed the feudal sternness of the fourteenth century. These are the rooms known as the dining-room and the Queen's Chamber. The former is wainscoted with panels of oak, and the richly-carved mantel-piece is one of a series set up here during the first half of the reign of Elizabeth. This one has a shield of Strickland, Deincourt, Nevill and Ward, with the holly bush crest, and supporters of a hart and a bull. The fireplace is late work, unworthy of the carving above it. The Queen's Chamber at Sizergh is that where, traditionally, Catherine Parr lodged. But there is no evidence to show that she ever was here during her wedded and widowed life, though, as the Parrs were of Kendal near by, she may have visited here in her earlier days. The room in question takes its name, without doubt, from the panel of the arms of the renowned Elizabeth, which Strickland of Sizergh, like other loyal Elizabethan gentlemen, set up when he was refitting his house. On the next floor the further end is partitioned off as a bedroom, now hung with the old tapestry, probably from the Brussels or Oudenarde looms, which Mgr. Strickland, Bishop of Namur, sent to his old home. This was until 1891 the famous inlaid room, a chamber panelled with oak, decorated with inlays of dark bog oak and holly in the Italian style. All this fine panelling was sold to the Science and Art Department for the sum of £1,000, and with it went the great bedstead made for the tower in 1568. The panelling did not go up to the ceiling, as in the case of the other rooms, but stopped short by a foot or so, and thus space was left for a very elegant frieze of plaster-work leading up to the elaborate yet reserved ceiling, where the feature lies in the octagonally panelled drops, with circles of shields and heraldic beasts occupying the intervening flat surfaces. All this plaster happily remains at Sizergh, as our illustration shows, but is reproduced above the panelling where the latter has been set up in the Victoria and Albert Museum. The main portion of this second floor is now open to the roof, "hung about with pikes, guns, and bows," and set with excellent examples of plain, massive, early seventeenth century furniture—tables, stools and pewter-bearing dresser. It has also its Tudor fireplace, and trefoiled window, but the gallery above is poor modern work, and it is evident that there was originally a ceiling between this and the first floor before the changes which made of this room a sham banqueting hall. The single room below the leads on the third floor is the haunted chamber of Sizergh, and a turret of little chambers runs up beside the peel-tower. We have reached the battlemented leads from which the old Stricklands must have looked down on more than one Border raid; a few open steps take us to the roof of this watch-turret. Under this is a shelter where the warders of the tower might lurk during rainy weather. Leaving the tower, we come, in the body of the house, to more Elizabethan work. The Boynton Chamber on the first floor commemorates in its mantel-piece the remarriage of Walter Strickland's widow with a Boynton widower; she returned to Sizergh, and here are the arms of herself and her Boynton mate in a shield among carved work. The morning room with a sixteen-quartered shield of Strickland under the pediment of the mantel-piece was the early work of Thomas Strickland, the gamester, forty years before James dubbed him a knight. The interest in the dated woodwork lies in the evidence it affords of the

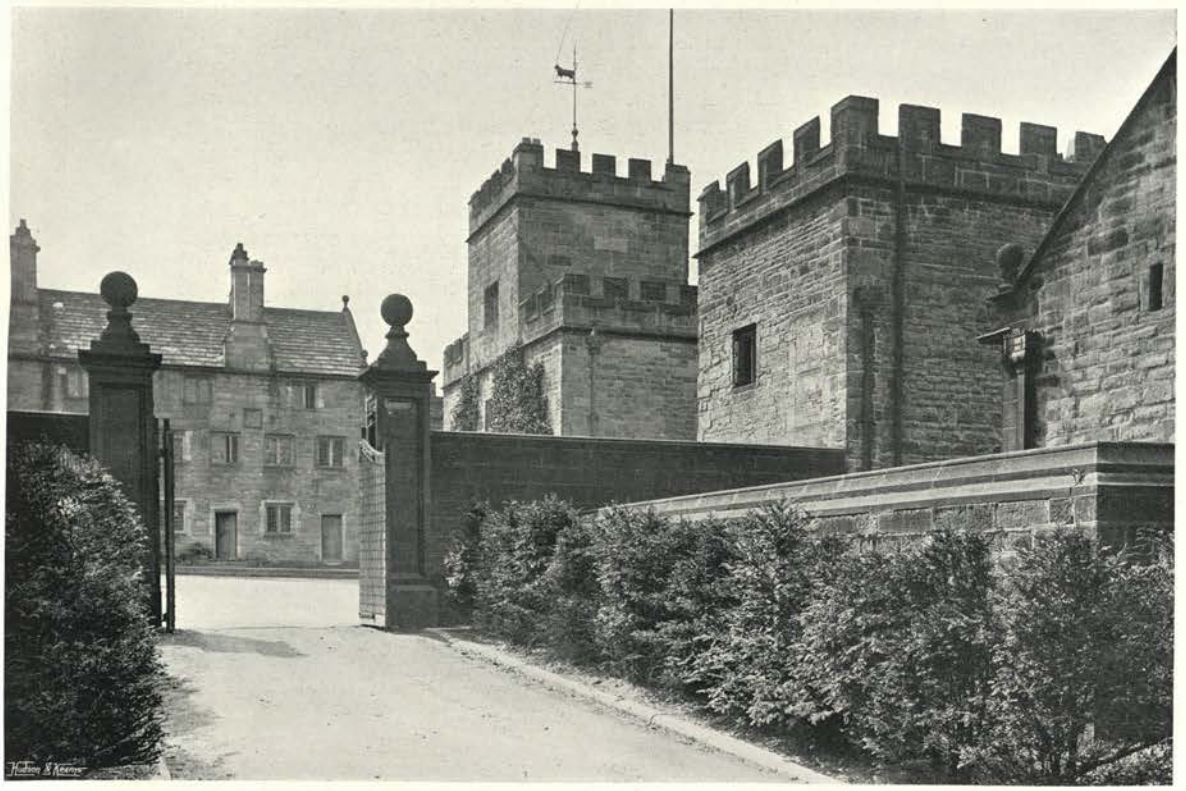
patient deliberateness with which Walter, his son and his widow went about their improvements. The screen in the lower hall is dated 1558, the morning room is of 1563, the Queen's room of 1569, and the Boynton room of 1575. Yet in all this work there is a marked similarity of treatment, all three mantels having outer pilasters rising from floor to ceiling cornice, while an inner pair spring from above the fire arch, enclose an heraldic panel and support a pediment. The elaborate carving of the panels and friezes is refined in design and finished in execution. It is of the same school as the plaster frieze in the now "tapestry chamber," the inlay of whose removed panelling was highly unusual in England, though much in vogue in Italy. From Italy certainly the whole spirit and scheme of this Sizergh work came. Was the very craftsmanship also Italian, and did denizens of the sunny South frequent damp and distant Westmorland for seventeen years?

Sizergh Castle is one of those rambling houses which eighteenth century squires were eager to level with the ground and to replace with the polite Italian style. It is most fortunate in having lived through that dangerous age, suffering nothing worse than a destruction of old mullions, to make way for the sash window, and its irregular mass of stone and rubble, with a skyline of battled wall and Elizabethan barge-board, still looks towards the far hills beyond Lancaster, one of the fairest of the ancient houses of the North.

THE EAST FRONT.

HOGHTON TOWER, LANCASHIRE.

HOGHTONS have been of Hoghton since surnames came into vogue. Their old home is high placed on a hill above Darwen's bank, being the successor to an older one still by the river-side. Originally amid wild and lonely forest land, largely emparked by royal licence as a hunting-ground for its lords, it now sits somewhat uncomfortably in a populous and manufacturing region between Blackburn and Preston, and tall chimneys mar the great outlook to seacoast westward and to Pendle Hill on the north-east. Though not wholly built by him, Hoghton Tower, as it is, is essentially the work of Thomas Hoghton, and bears the date of 1565. Men at Court and on the Southern seaboard were already building, under Italian influence, palaces rather than castles. But in distant Lancashire the English spirit was retained, and Thomas built Gothically still, with battlements and gate-towers, a place which he and his stout fellows might hold against the armed attacks of his neighbours. As well he might, for as a result of impounding a widow's cattle, the widow's relatives and supporters outnumbered him in an armed affray and left him dead upon the ground. His house shows the old arrangement; a great forecourt, entered through the arch of an embattled tower, is surrounded by outbuildings and offices, and leads through a second arch to the inner quadrangle. Thence a flight of semi-circular steps lifts the visitor to the still quite Gothic doorway and into the "screens," with kitchens on one side and the two-storeyed banqueting hall on the other, much on the ancient plan, fully lighted on the court side, and with great oriels at the upper end, which is level with the rest. The hall is no longer the general dining-room. The family sits at meat in a separate room at the end of the screens and near the kitchen, and the retainers keep to the offices. Yet there were occasions when the hall could serve its ancient purpose. The slain Thomas's son was among James I.'s first batch of baronets in 1611, and six years later Sir Richard received a visit



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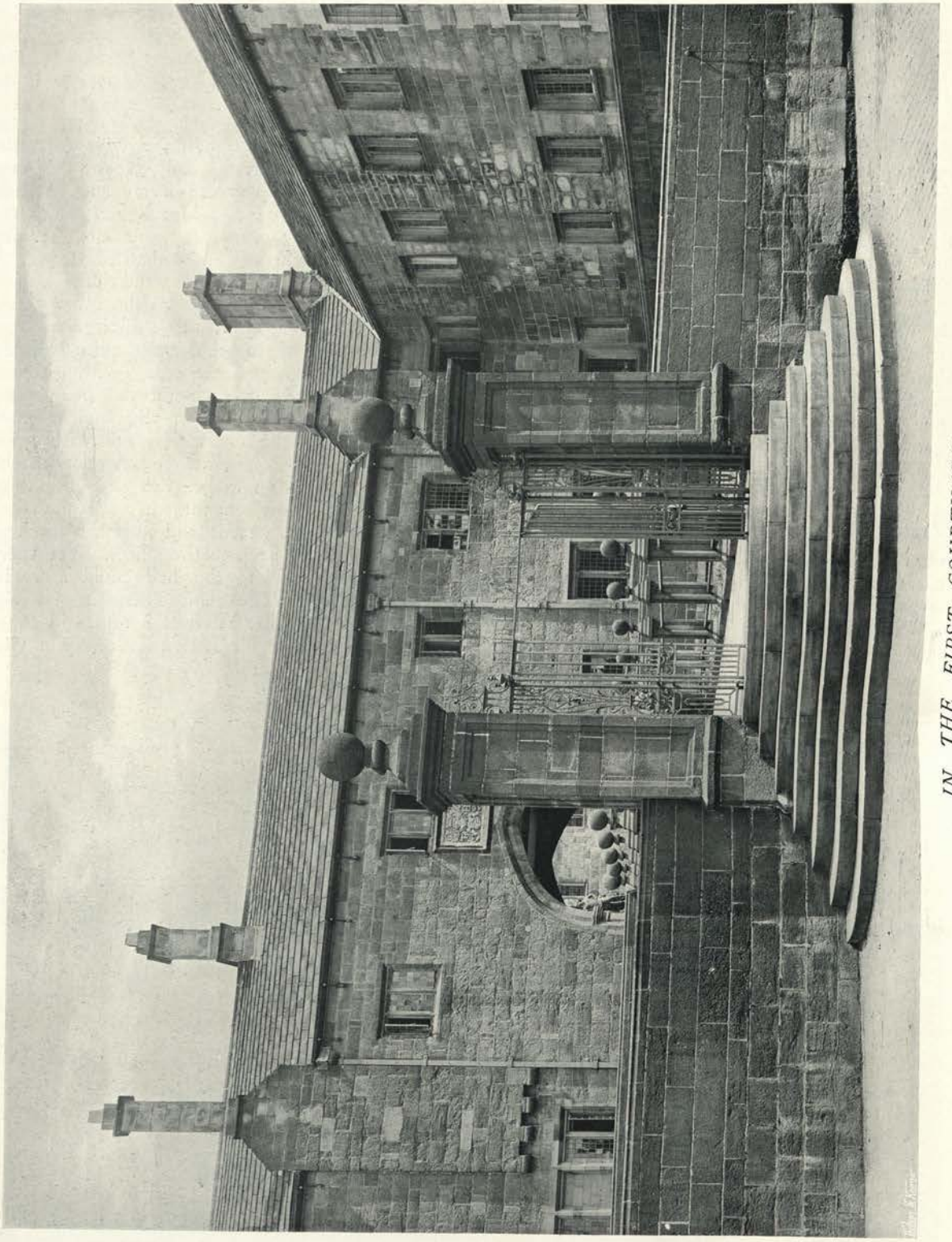
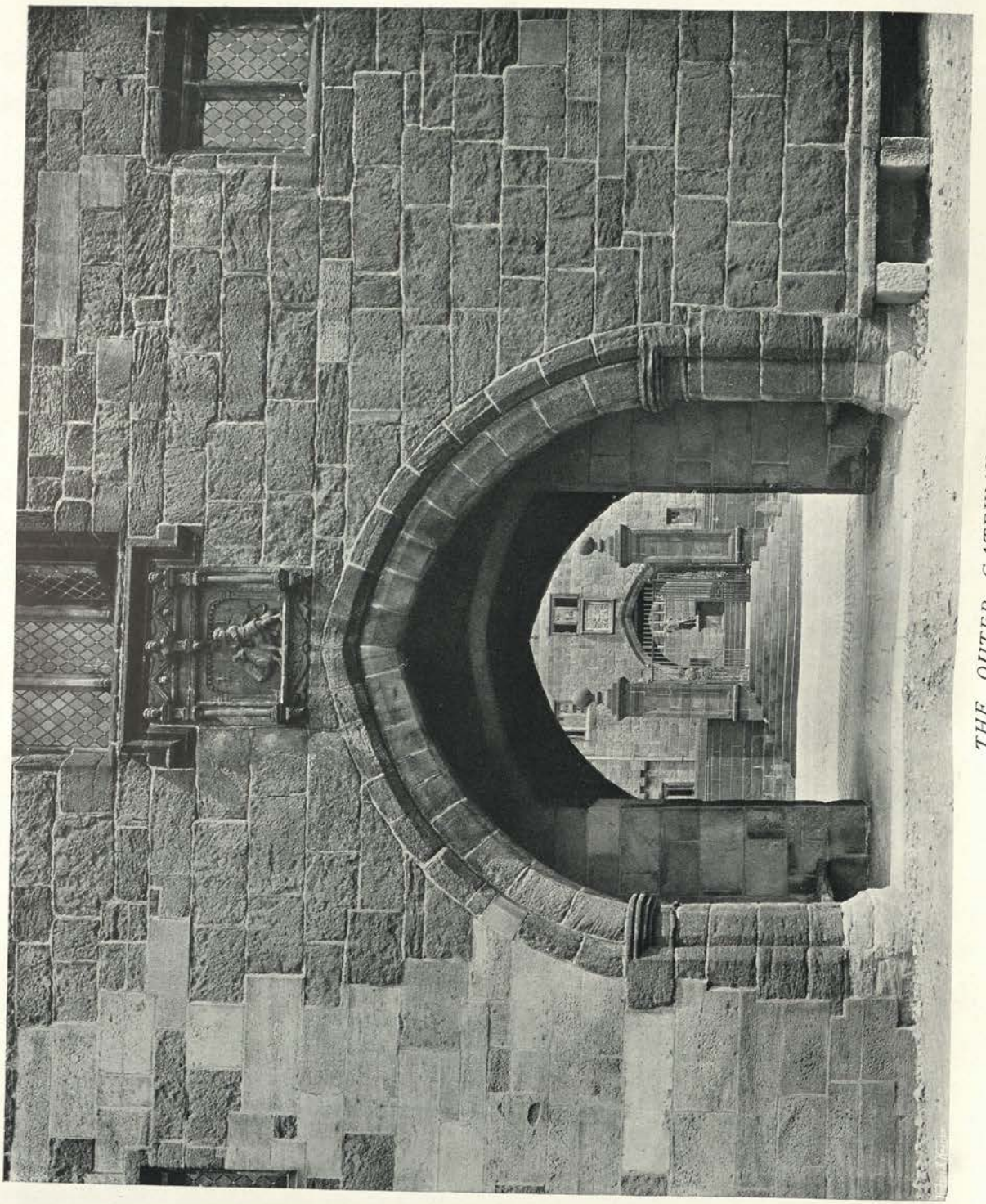
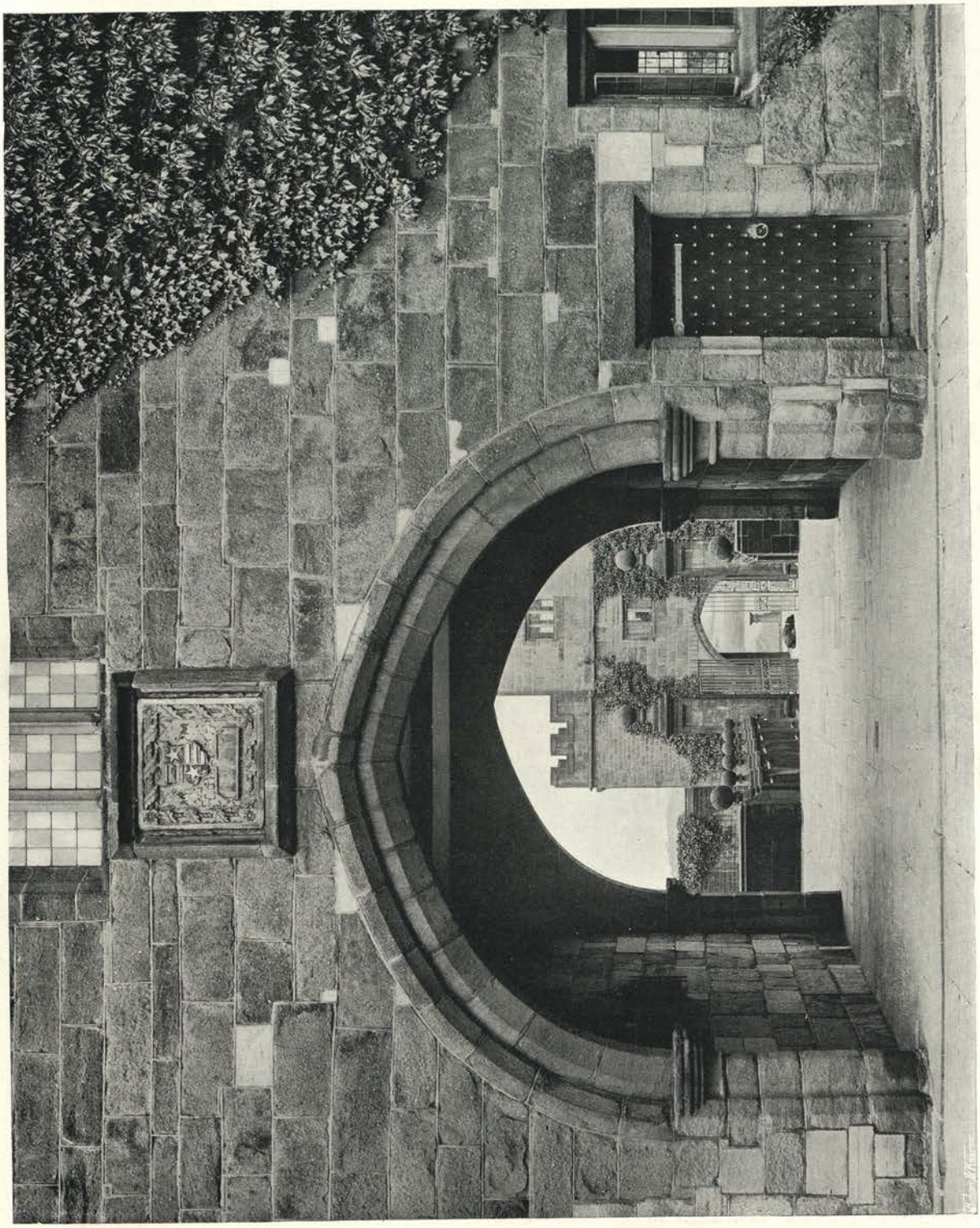


IN THE FIRST COURTYARD.

THE HALL, INNER QUADRANGLE AND STATUE OF WILLIAM OF ORANGE IN LEAD.



THE OUTER GATEWAY.

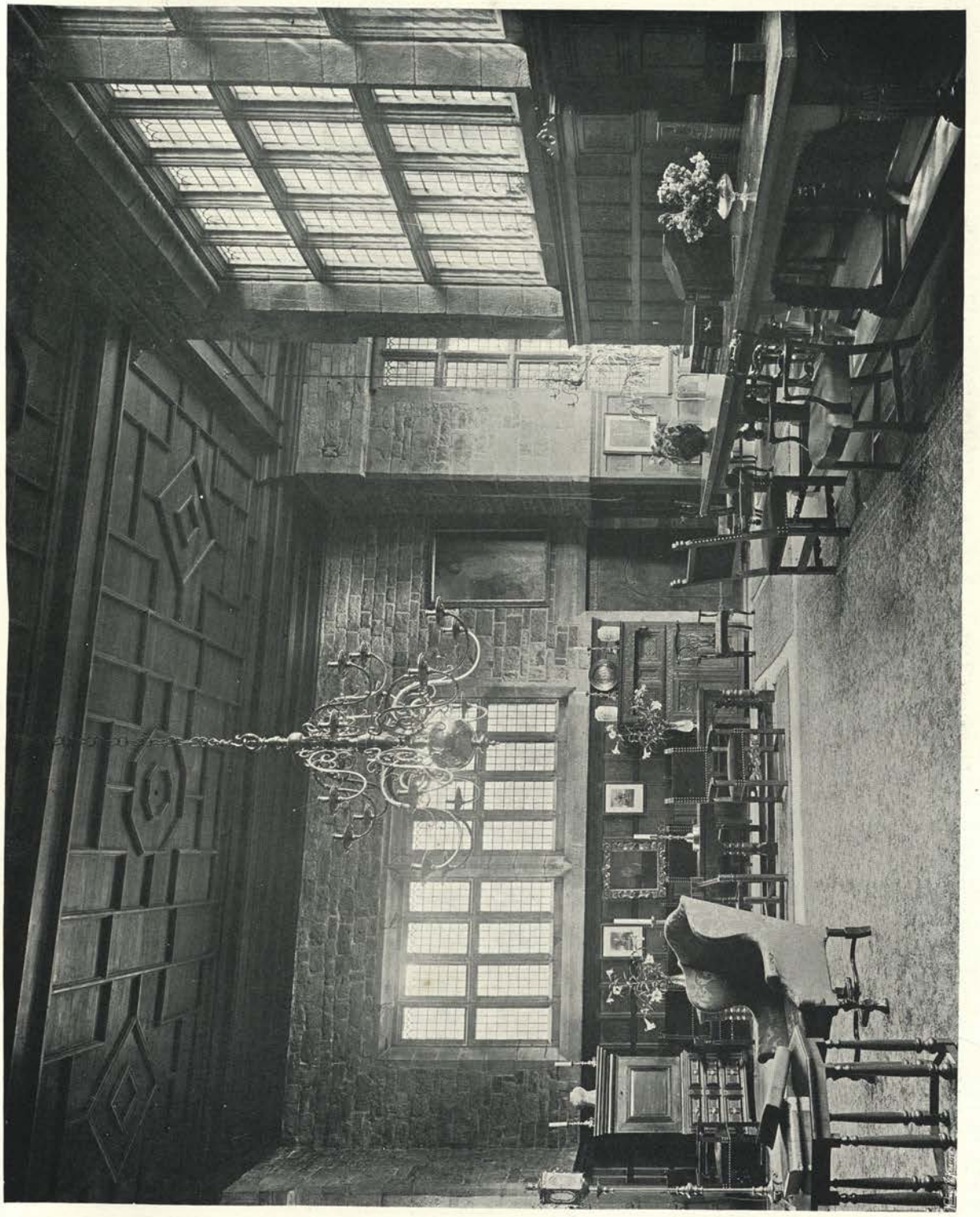


FROM THE QUADRANGLE OR INNER COURT.

from his sovereign, attracted away from his direct route to Scotland by prospects of hunting the famous red deer of Hoghton. It was determined to do things not merely grandly, but mediævally, and the neighbouring gentry were persuaded, for this rare occasion, to attend in Hoghton livery and help in the service of the King and the great lords of his suite. The bills of fare have survived, and that of "Sunday's dinner the 17th of August 1617, for the Lords' table" includes 19 forms of dishes made of four-footed beasts and 27 forms of birds. Among the latter we find "Quails, 6 for the King." If he ate these as an after-thought from "roast beef," "boiled jiggits of mutton" and "burred pig," and before partaking of "Curlew pye," "hot Heron" and "pullets and grease," it augurs well for the vigour of the royal digestion.

THE DRAWING-ROOM.

This August Sunday of 1617 was Hoghton's high festival, long to be remembered in that country-side in all its doings. For many years its details would be lovingly recalled. The sermon might at last lose itself in the memory of other sermons, for such is the fate of a sermon; but that glorious dinner, that monumental supper, the majesty of the King, the shining coats of his lords and the wonder of the masking—these would remain. And the ends of the land were to hear something of that day's work at Hoghton, for at some time on this busy Sunday a petition was carried up to the King by Lancashire folk with a complaint that they were debarred by the harsh rule of magistrates and clergy from taking their lawful recreation upon Sunday and holy days after evening prayers. The cruel orders of the High Commission of 1579, which forbade Sunday piping and minstrelsy, Sunday bear-baiting and bull-baiting, the superstitious ringing of bells, drunkenness and gaming, rankled in their free Lancashire spirits, and the good cheer and good sport of Hoghton had brought their sovereign in a mind to redress some of their woe. The British Solomon was of opinion that papists and puritans must be infesting the country-side. He rebuked the "Jewishly inclined" who would make a Sabbath of a Sunday, and gave his royal word in favour of such lawful recreation as dancing, archery, leaping and vaulting, May games, Whitsun ales and morice dances, the maypole, and the rush-decking of churches. Bear-baitings and interludes he would have none of, and the meaner sort were not to play at bowls in imitation of their betters. From this petition at Hoghton came next year's "Book of Sports," and from the "Book of Sports" arose some of that puritan opposition which was at last to have its stern way with maypoles and May games. Next day the King went away, but the merriment did not die down for his going. He



THE BANQUETING HALL—THE EAST END.

THE HALL AND GALLERY.

THE HALL—THE SOUTH WINDOW RECESS.

had hardly gone before "a man was almost slain with fighting," and Sir Richard led his neighbours the Asshetons and Sherbornes and Traffords down to his cellar, and drank kindly with everyone "in all manner of frindlie speake," until, as Nicholas Assheton has it in his diary, all in the cellar were "as merry as Robin Hood and all his fellowes." And all is not over with Monday's doings, for the diarist records on the Tuesday that "all this morning we plaid the Bacchanalians." Legend will have it that Sir Richard was a man of six-bottle capacity, so Nicholas Assheton sinned in good company. He was one of the local gentry who wore the livery, and he wrote down his impressions

Sir Gilbert died soon after, and his family were left to compound for their crippled estate with the Parliamentary Commissioners. His grandson, Sir Charles, stood by the old house and repaired it in some sort, as is shown by a stone with his initials, as well as by the panelling of the boudoir; but after his death, in 1710, the Hoghtons dwelt in their manor house of Walton, and the tower went slowly to decay, a farmer occupying a few rooms on one side of it.

Not until the days of the ninth baronet did the Hoghtons turn again towards their old home. Sir Henry Hoghton, who died in 1876, began to restore the house of his fathers, and, with mistaken archæology, "restored" his own

THE BOUDOIR.

With these great Jacobean days the short prosperity of the new tower of Hoghton ended. The next baronet, Sir Gilbert, was up for the King with many of his house. William Hoghton of Park Hall died a Colonel of Horse at the first battle of Newbury. Roger, the baronet's son, was slain by a cannon ball on Hessam Moor in 1643. Gilbert, the baronet, escaped from the storming of Preston; but Hoghton fell to Captain Starkie and his troopers, upon whom the house had its revenge, when a great gatehouse tower between the two courts was blown up by a fire among the powder barrels, killing Captain Starkie and some sixty of his men, or two hundred of them, as other accounts have it.

surname into "de Hoghton." In 1880 the work of restoration was so far advanced that Sir Charles de Hoghton, the tenth baronet, could come back again to be Hoghton of Hoghton Tower, and in the first year of the twentieth century Sir James de Hoghton was able to celebrate with a commemorative inscription at once the work's end and the coming of age of his heir.

The history of such a house in the future must run side by side with the history of the industrial North. It may be that in this corner of England the great industry has not yet eaten its fill, and that, ringed round with chimneys and factories, the lords of Hoghton will at last

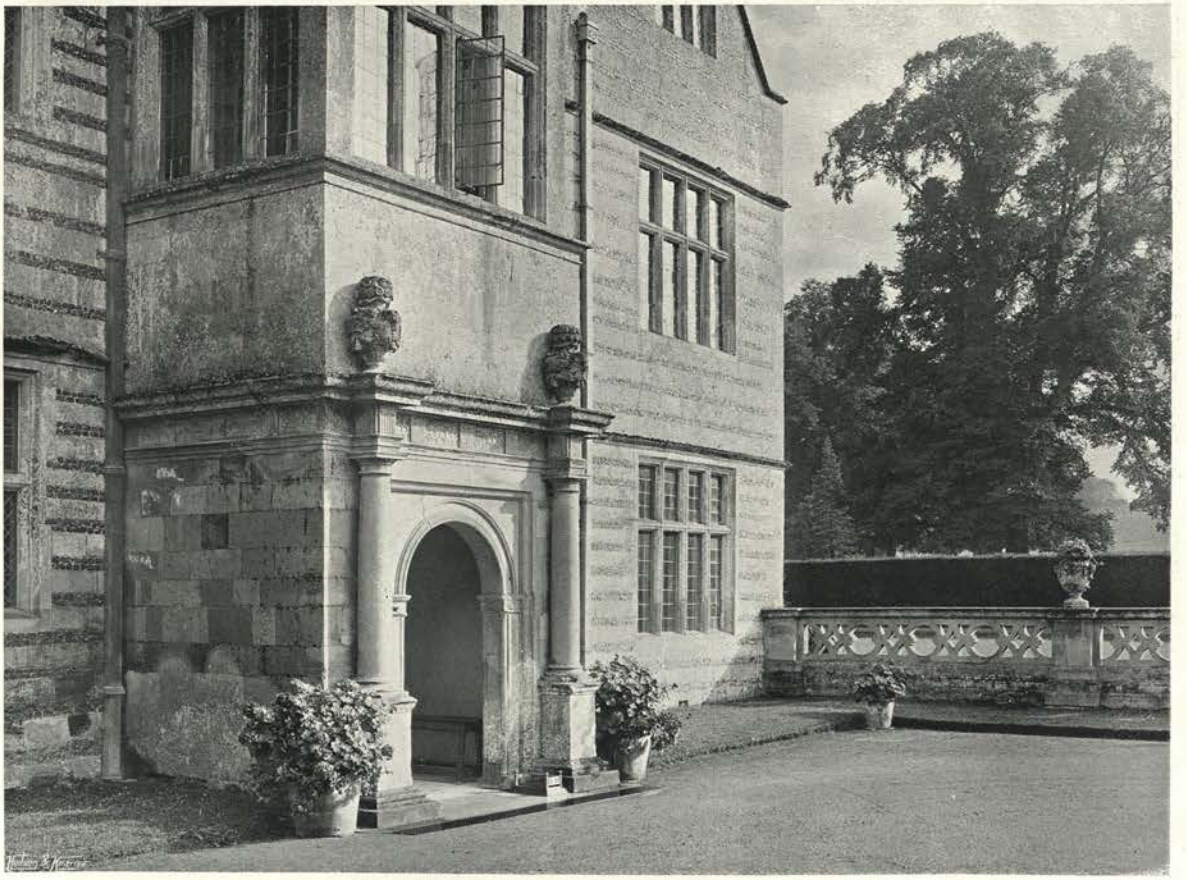
THE KING'S HALL.

abandon lands which, grown to vast values by reason of the towns which hem them in, have yet lost the peace and sweet air which once made them pleasant and desirable. Even so the Traffords, after many centuries of ownership, have been driven from their ancient home at Trafford, and the like fate hangs over many Northern houses. Not the North alone is threatened, for Kent, on the Stock Exchange at least, has been a coal-bearing Black Country any time these ten years, and that Greater London which is Meaner London is still lapping up the green fields at its edges. When we consider these things we shall listen with an easier mind to those who prophesy to us day by day of the coming downfall of English commerce. The mills will be empty and the chimneys cold, the voice of the fly-wheel will be heard no more in the lands. Nature will leap back into her lost fields, the close timber of Hoghton Park shall spring again, to shelter once more the red deer in great plenty, the boars and the white and spangled bulls of the chronicle, noble sport for the X-ray shaft of the hunter who shall come over-sea from the crowded towns on the Zambesi banks to hunt in the silent forest that was Lancashire.

WEST END OF THE BOUDOIR.

STOCKTON HOUSE, WILTSHIRE.

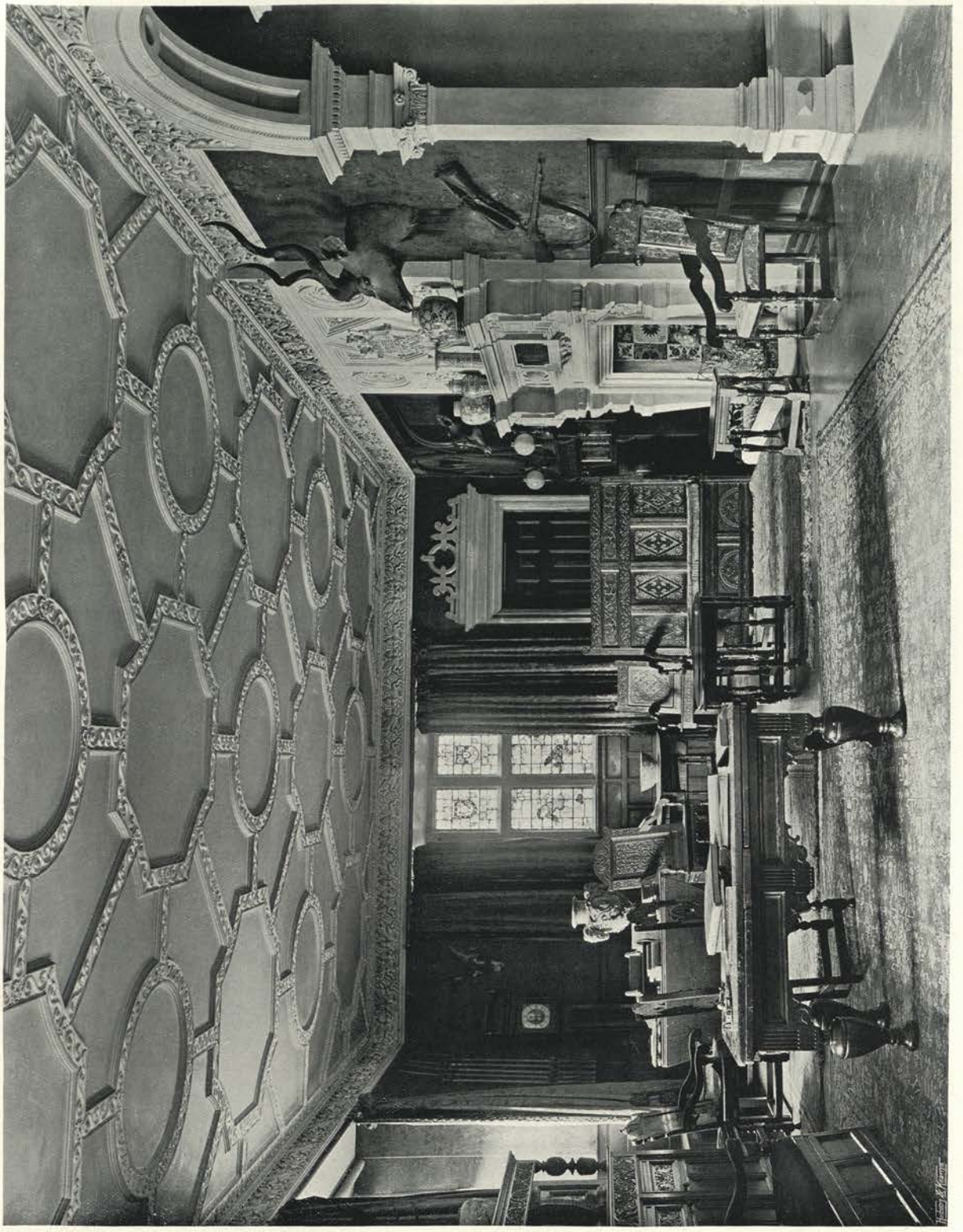
THE Bishop of Worcester's house in Wiltshire, which he inherited through his mother, the heiress of the old West Country family of Biggs, formerly spelt Bygges, is a specimen of the Elizabethan manor house, somewhat enlarged for modern uses, but keeping its old features, and much priceless plaster-work and panelling of the sixteenth and seventeenth centuries, as well as a great deal of ancient furniture. In Domesday Book a Saxon lord is given as holding the place, and there are traces of Norman and later pre-Reformation work in the stone walls; but it was enlarged and beautified by one of the woollen princes who made great fortunes out of the sheep farms on Salisbury Plain about the time when Protestant refugees brought their faith and their weaving skill to England. There are still families, such as the Flemings, among the cottagers of Stockton whose names show their Flanders origin. John Toppe in this way acquired great wealth, and enlarged the old house at Stockton. He continued a characteristic feature of this Wylye valley and of the whole chalk regions of Wiltshire by building his new work in layers of stone and black flint, and produced, though on a rather larger and more elaborate scale, almost the fellow-house to Lake, a few miles off on the other side of the plain. Inside he gave full play to his fancy in the plaster ceilings, which still remain in perfect condition, and are frequently sketched. The most remarkable of these is in the great drawing-room upstairs—one of the old Elizabethan galleries—a long, low room, with a minstrels' oriel over the main entrance, and



THE ENTRY.

WEST FRONT.

SOUTH-EAST ANGLE.



THE ENTRANCE HALL.

panelled with dark oak, the panelling giving way in the corner to a porched door within the room, on which figure strange portrayals of Mars and Venus and Juno.

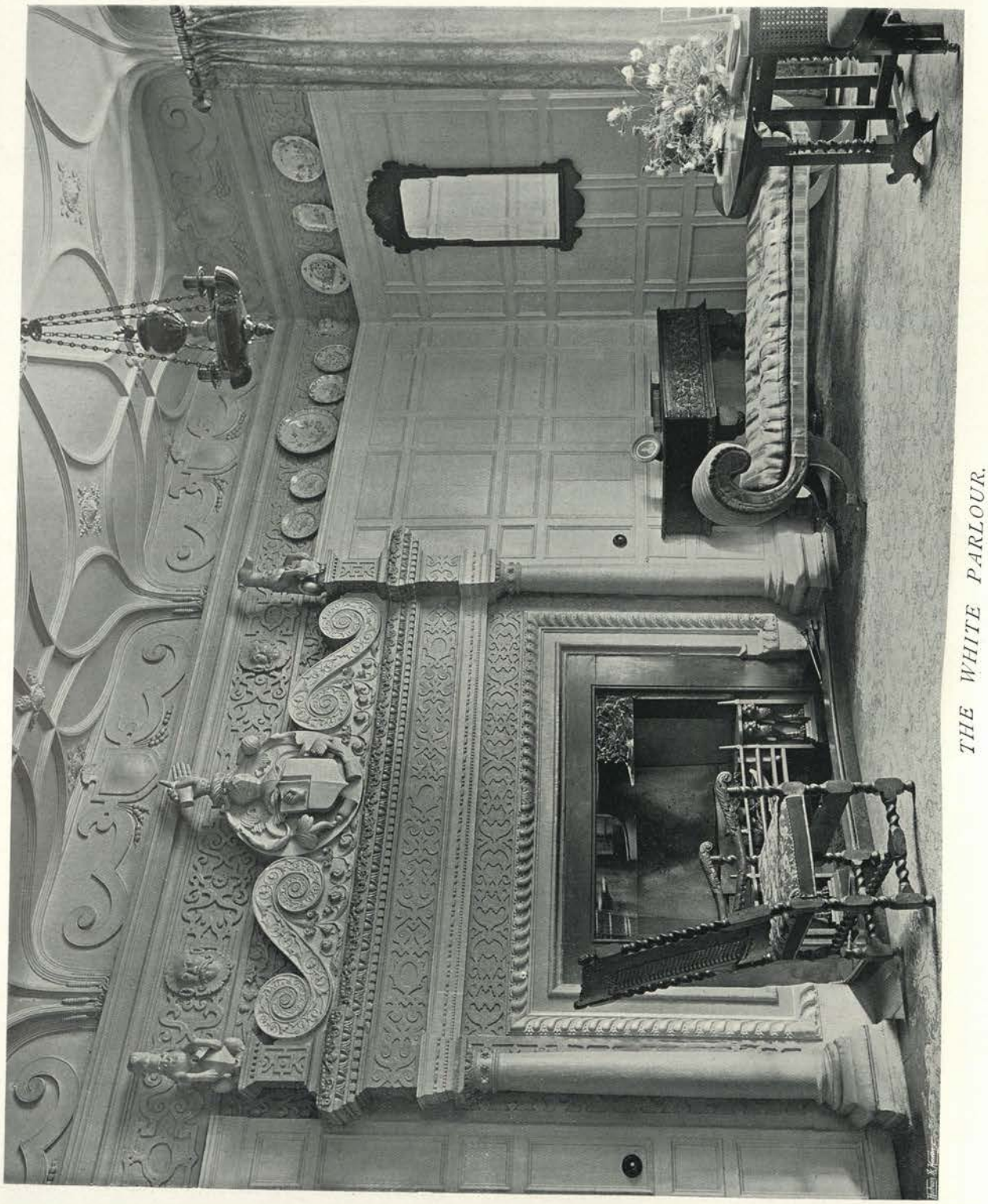
John Toppe and Mary, his wife, whose initials appear in some of the other ceilings, passed away in the reign of Queen Elizabeth, and lie buried under two fine recumbent effigies in the Biggs aisle of the church. Mary Toppe was buried at midnight with what seems to have been a very remarkable torchlight ceremony, and the service was followed by great gifts of money and food. She and her husband are said to have signified rather boldly, considering that Queen Bess was reigning, their attachment to the older forms of religion, by curious emblems signifying Catherine of Aragon, Mary Queen of Scots and the King of France, in conjunction

IN THE DRAWING-ROOM.

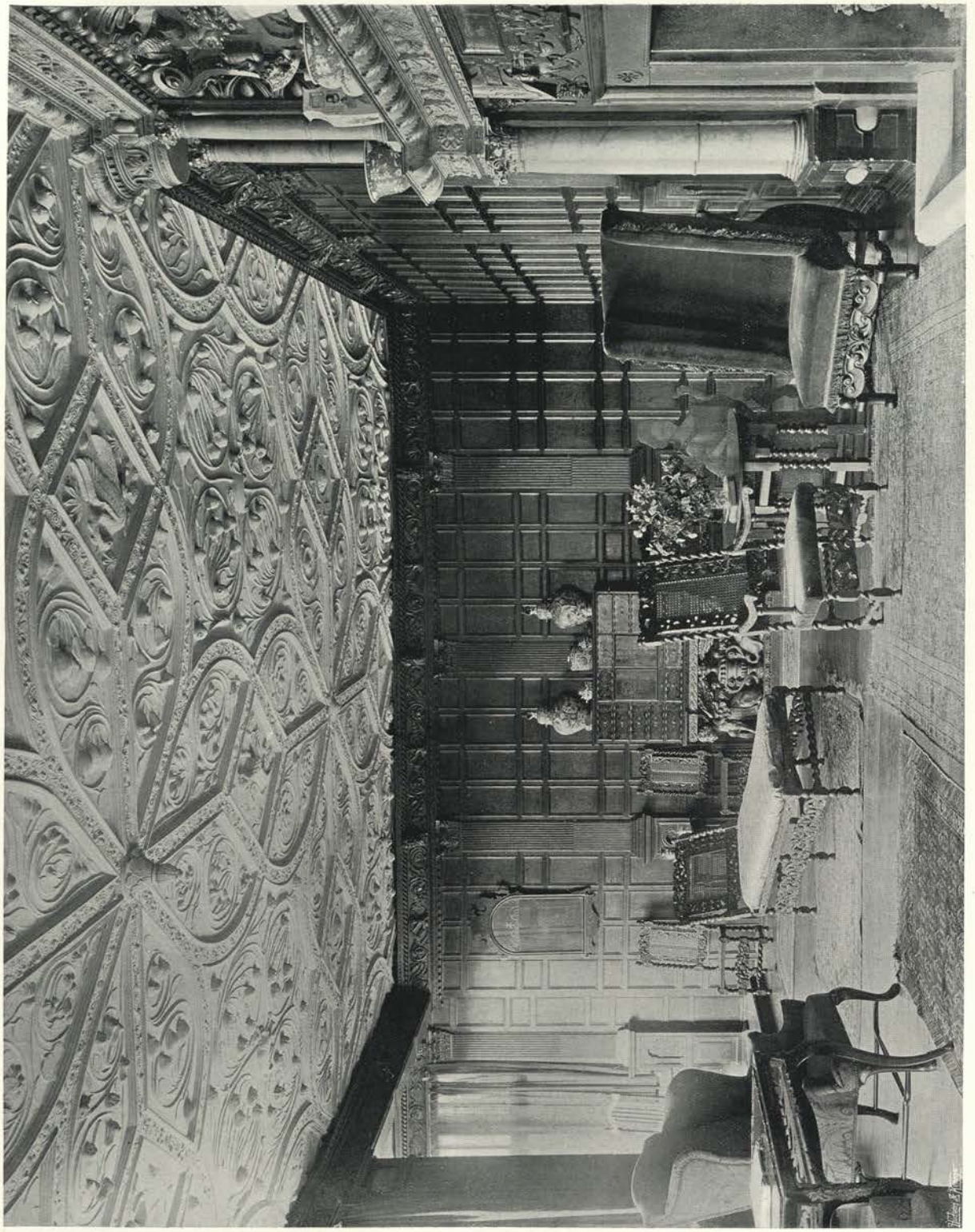
WINDOW OVER THE PORCH.

with an immense plaster panel over the fireplace of one of the rooms, depicting Shadrach and his companions in the fiery furnace, with a view of showing that the Toppes also were ready to suffer for conscience sake. Another remarkable room, hung with old Spanish leather, and containing a magnificent Italian sixteenth century bed with a canopy, is said to have been occupied by Queen Elizabeth; it has her arms and initials on the ceiling, but those of James I. over the fire.

The staircase of 1802 takes the place of the old one of oak. This has the merits of its day, and was put up by Wyatt, the restorer of Windsor, who used to speak of it as his best small staircase. Descending this from Queen Elizabeth's



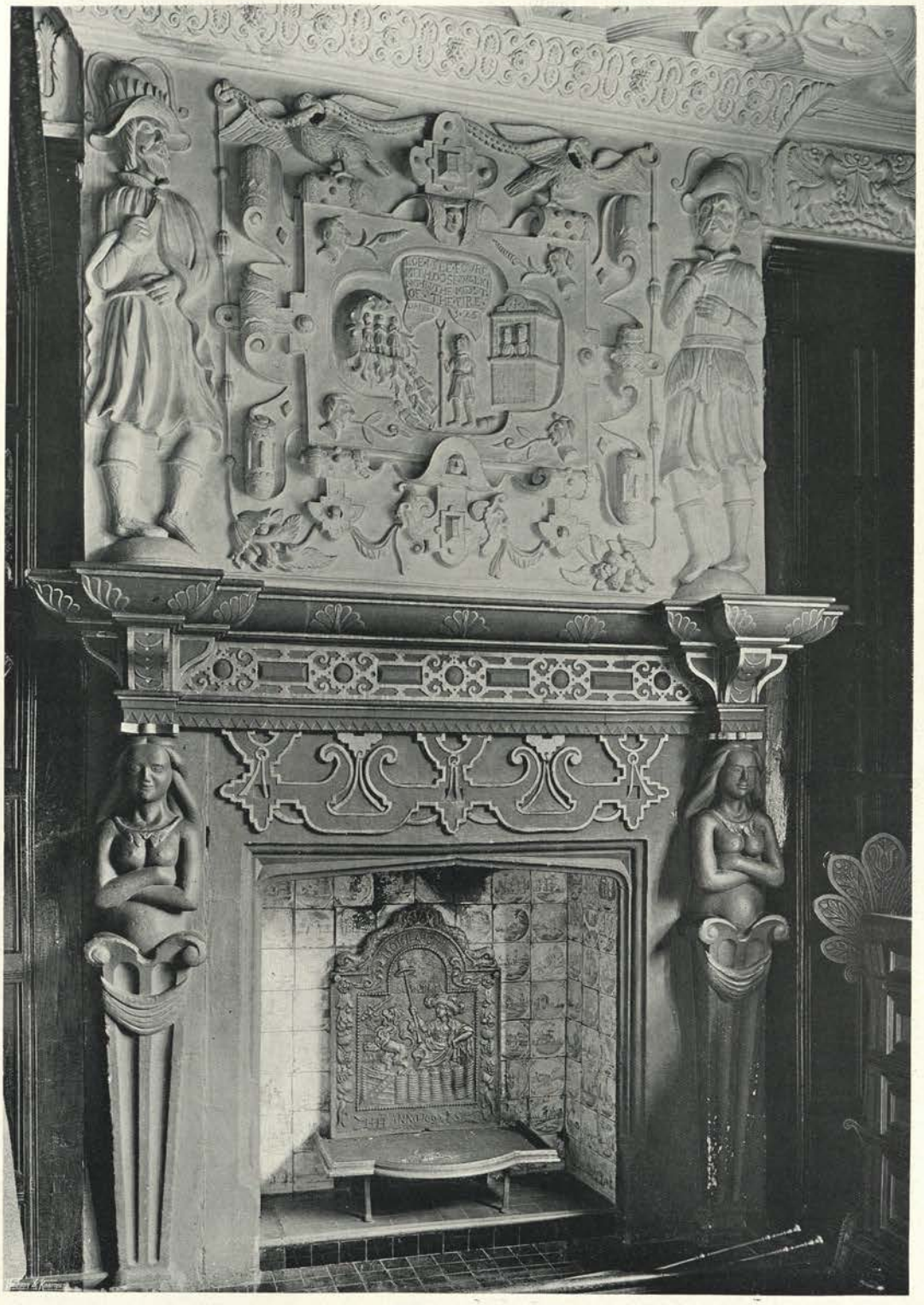
THE WHITE PARLOUR.



THE OLD DRAWING-ROOM.

room, the entrance hall is reached, a long, low, picturesque room with the front door in one corner, and on whose panelling are hung the assegais and other trophies of General Yeatman-Biggs, the Bishop's elder brother, from whom he inherited, and who did much to preserve and restore the old house. In the same hall is some armour worn by one of the family in the Commonwealth, also some of the muskets served out to the Mr. Biggs of the day, who raised a troop to serve in the defence of the South and West of England against Bonaparte. The gardens of Stockton House were first laid out in the reign of James II., and one of the old cypresses still remains; but the stone terraces adorned with Cæsar's heads, and an interesting overground

STONEWORK IN THE HALL.



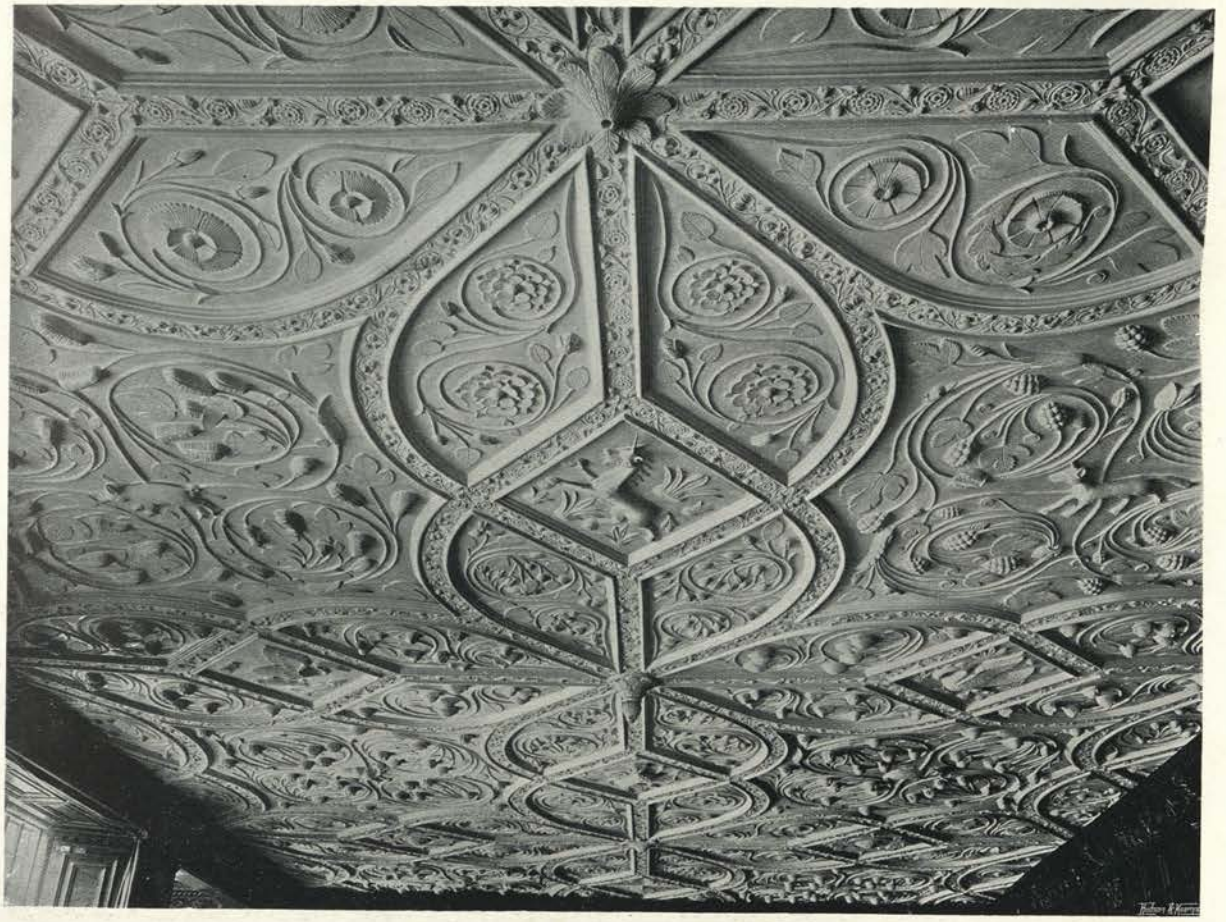
SHADRACH ROOM.

outdoor cellar, surmounted by a stone figure of Bacchus, were removed by the Bishop's grandfather, according to the taste of his day, and many of the vases are still found placed about the gardens. Much of the beauty of the gardens is due to Mr. Ashley Dodd of Godinton in Kent, who at one time rented the house. In the church of a neighbouring village lies buried the wife of one of the Bygges who was a recusant. When she died she was buried in the chancel, only to be dug up ignominiously by orders from London. The next day her husband

reinterred her, and by order of the Bishop of Salisbury she was again thrown out, and reinterred by her attached husband, after which what remained of her was left in peace, having been buried three times. In the house is a fine bed brought from Fotheringay, in which it is said that Mary Queen of Scots slept. This bed for some while was placed, oddly, in Queen Elizabeth's chamber, until it was moved at the desire of the late Duke of Albany, who, when on a visit to Stockton, remonstrated on the anomaly.

Stockton has a curious almshouse founded by one of the owners of the place by will The will, however, was not carried out by the heir, so it is said, until on one stormy night on Salisbury Plain a dread visitant bid him build the house, and endow eight places, one for each of the years which he had wasted. However this may be, the eight places are there, and they were filled by four women who wore scarlet cloaks, and four men who wore grave dark blue gowns, until a few years ago, when the picturesque custom was given up. Many stories of Stockton appear in Lady Tennant's book, "Village Notes," but enough has been said to give some idea of this old-world Wiltshire manor house, set in one of the most picturesque of thatched villages, which clusters up in an irregular street, edged with cottage flowers, to the high stone gateposts which guard the entrance to the park.

Stockton House passed by purchase to the Biggs family in the middle of the eighteenth century. They were no strangers from afar, having held neighbouring property since the reign of Henry VII., and having, moreover, intermarried with the Toppes.



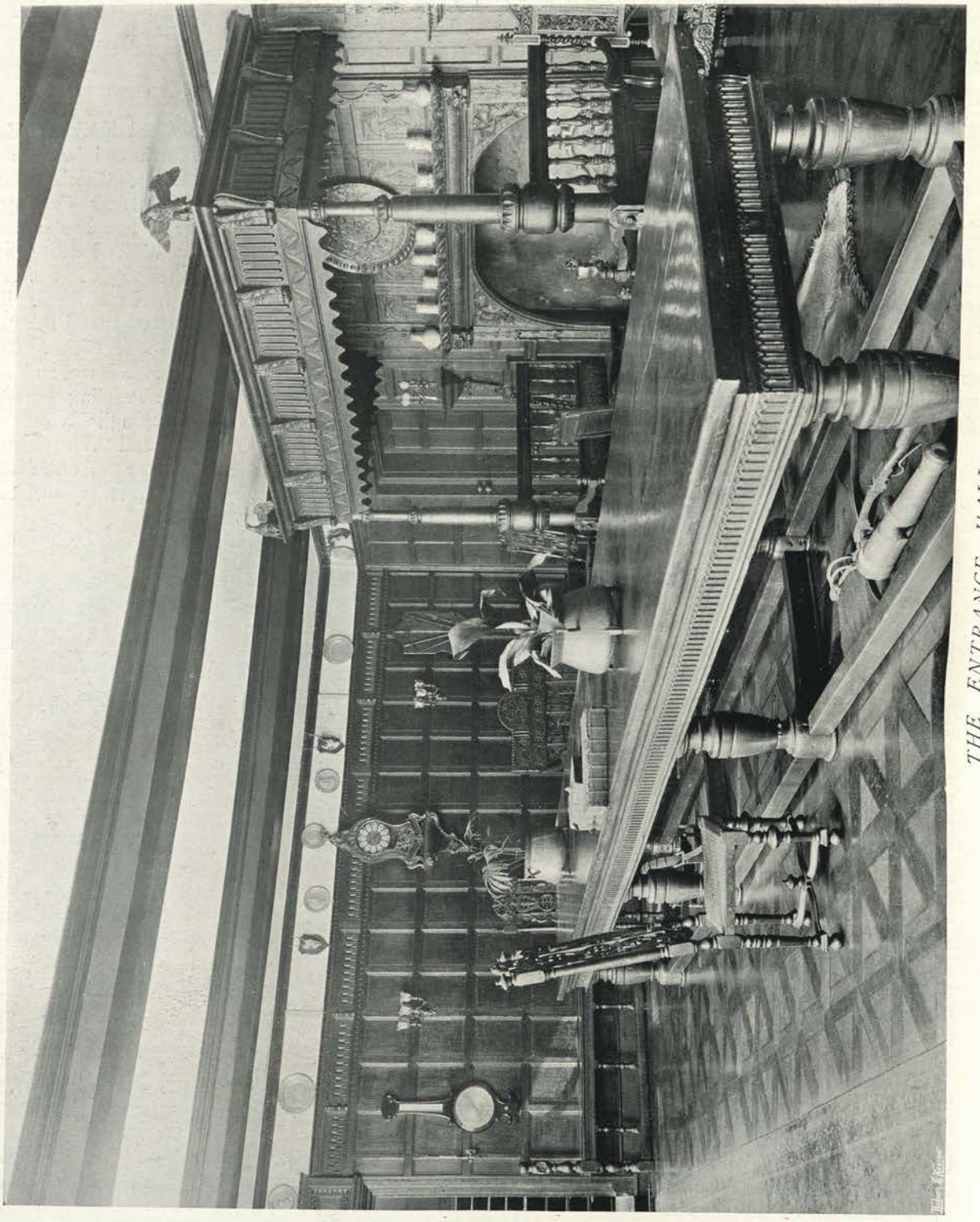
CEILING OF THE DRAWING-ROOM.

PARK HALL,

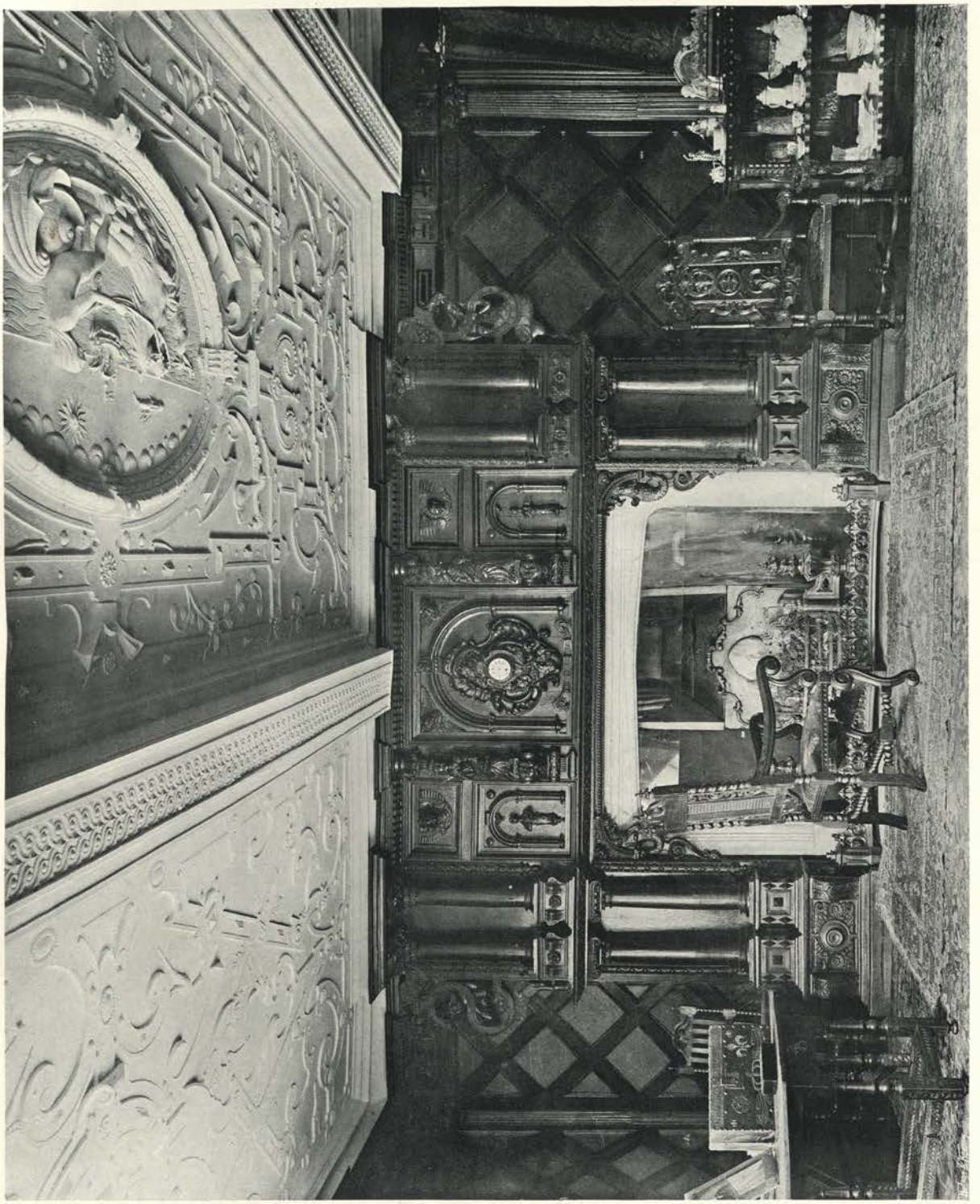
SHROPSHIRE.

THE old houses of England have necessarily many domestic features in common, be they lofty or lowly, castle or cottage; but the more we see of them, the more clearly do we recognise that they owe their character almost as much to locality as to the age in which they were built. And this is true notwithstanding the prevalence of general types, as seen, for example, in the frowning fortress, with barbican, portcullis and machicolation, or in the spacious buildings of later times, looking trustfully out on to the world that surrounds them. There is the contrast between the Border mansion, with its strong tower or peel, and the house of its time pleasantly placed in a peaceful shire of the South; a contrast also between the individualities of the mellow red brick of East Anglia, the stone of the North and West, and the timber-work of Lancashire, Cheshire and Shropshire. Now, Park Hall, near Oswestry, with its picturesque frontage of fine timber construction, bears the character of its locality, and also of peaceful days, though it stands in the very borderland where many a fierce struggle had taken place between English barons and the men who followed the Red Dragon of Wales. And, as a contrast of time and circumstance, and also of locality, we find the house standing guarded, as it were, by two ancient strongholds of solid masonry—those of Oswestry and Whittington, which belonged to the outer line. At the time of the Domesday survey, only two strong fortresses

THE EAST WING.



THE ENTRANCE HALL.



THE OLD DINING-ROOM.

had risen upon the Welsh Border—Oswestry and Montgomery ; but castle-building began with the rebellion of Robert de Bellesme, the last Norman Earl of Shrewsbury, and was continued by the

THE DINING-ROOM.

barons who guarded the western frontier of Shropshire against the inroads of the Welsh. The line of these ancient defences was double, the western chain including Overton, Chirk, Whittington, Oswestry, Kinnerley, Alberbury, Montgomery, Clun and several more ; and the inner, or eastern, chain the castles of Whitchurch, Ellesmere, Ruyton, Shrawardine, Stretton and Brampton Bryan. Park Hall, the beautiful sixteenth century house we depict, belongs to far different times. Yet its name takes us back to the great castle of Whittington, the

THE OAK STAIRWAY.

residence of the feudal family of Fitzwarren, one of whom was a baron of the Magna Charta, and whose members, by the name of Fulk, succeeded one another in possession for ages. The Park, as the name implies, was the parkland attached to the demesne of Whittington Castle, which in later times passed to the great Shropshire family of Fitzalan; and in 1563 the Earl of Arundel, last of the Fitzalan surname, joined with his son-in-law, Lord Lumley, and Lady Lumley, his daughter, in selling Park to Thomas Powell of Whittington, Esq. This gentleman, who built Park Hall in the reign of Elizabeth, added to his estate by buying in 1571 other lands from one William Albany, citizen of London, who had speculated largely in the purchase of the Shropshire estates of the Fitzalans. It has been stated that the house was erected by Robert ap Howell, "of the town of Oswestre, draper," who died about 1541; but this is uncertain historically, and improbable architecturally. Blakeway gives the family a descent from the junior branch of the royal line of Powis. However this may have been, the Welsh patronymic of Ap Howell had been Anglicised when the builder of Park Hall came into possession of the property. For many generations his descendants lived in the beautiful mansion, and Robert Powell of Park adhered to the Parliament in the Civil War, and was sheriff of the county in 1647. He was succeeded by his son, Robert Powell, D.D., chancellor and canon of St. Asaph, rector of Whittington, and parson of Hodnett—an old pluralist who was also spoken of as "esquire," so that perhaps we may best describe him as a "squarson," in the cant phrase of two centuries ago. His son, Thomas Powell, recorder of Oswestry, who was removed from his office because he absented himself from his duties, was the last of the family to possess Park Hall. There is in existence a letter from Charles Knife, who had married his daughter, which portrays him in a very unfavourable light. It appears that he had overawed his children, and, at length, bringing a mysterious stranger with papers for them to sign, as he alleged in relation to the sale of estates in Derbyshire, he fraudulently procured their signatures to a document which betrayed them out of their inheritance. There seems to have been some truth in these statements, for though Sir Francis Charlton purchased the house and estates in 1717, for the sum of £10,500, he had to raise £3,000 in 1728 to pay off Powell's mortgages.

The house he bought, with its "yards, orchards, outhouses, etc.," covering twelve acres, with much farm land, was a very excellent example of a country gentleman's house; and before we deal with its later history or internal character, let us describe its exterior, which, with its variety of gables and gablets, pinnacles and chimneys, bay and oriel windows, plain and quatrefoil timbering, excellence of grouping and artistic character, is particularly admirable. It is not quadrangular, as were the great Cheshire timber houses of an earlier generation, like Adlington and Speke, which still clung to mediævalism. Park Hall has full Renaissance characteristics—the front lies open, a carefully designed and balanced E shape of almost continuous windowing, of the same model, if not of the same shape, as Burton Constable or Quenby. It is rich and varied in its panelling, but the Gothic quatrefoiling of Samlesbury is modified and sparsely used, newer and more varied designs being introduced. It belongs to the age of mottoes, devices and apt classic or moral apothegms, of which several may be seen in various parts of the structure. Thus, over the doorway of the porch may be read:

IN THE DRAWING-ROOM.

Quod tibi fieri non vis
Alteri ne feceris.

The very quaint and picturesque chapel at the south-west angle is a remarkable structure, and was consecrated by Archbishop Parker on the same day as that at Aston. Over the doorway on the exterior is the text, "Petra et Ostium Christus est." The chapel is panelled and ceiled with oak, and has a small gallery, which is entered from the house. When Sir Francis Charlton bought the place, it had a summer-house and a raised terrace, a pigeon-house and a gatehouse;

PARTS OF THE SOUTH FRONT.

and there is an elaborate sundial, including not less than four dials, on the terrace, dated 1578, with the words, "Tempori Pare," "Tempus omnium parens," and "Tempus edax rerum." On the back was a remarkable set of twelve adonic verses, which were as follows, the beautiful rendering being by the late Mr. Stanley Leighton, M.P., who has written some notes on the families which lived at Park Hall :

Præterit Ætas.	The cycle is passing.
Nec remorante.	The ages no more.
Lapsa recedunt.	Return in their courses.
Sæcula cursu.	The same as before.
Ut fugit ætas.	As passes the cycle.
Utque citatus.	As sure and as fast.
Turbinis instar.	Is rolled by the year.
Volvitur annus.	As the breath of the blast.
Sic quoque nostra.	And so too my own life.
Præcipitanter.	Grows less unto me.
Vita recedit.	As the tide wave returns.
Ocyor undis.	To the depths of the sea.

Later on there came inevitable changes, and ultimately a sale, so that the terrace and sundial disappeared, and the pigeon-house and gatehouse as well. With this fine estate and beautiful house Sir Francis Charlton endowed his son Job Charlton, who died unmarried, and Park passed to collaterals, and 100 years later was sold to Mrs. Wynne Corrie. A very interesting inventory of the contents of Park Hall was taken at the death of Job Charlton in 1761, in which mention is made of 104 pictures and 79 portraits hanging in the staircase, the passages and even in the servants' hall. The ancient single plank long table, now in the hall, is also in the list, valued at the modest price of £2 2s. The chapel had been converted into a gunroom, and contained blunderbusses, pistols and other objects. The rooms mentioned are: Three parlours, library (without books), hall, gallery, chapel, five best bedrooms, men's garret with five beds, maids' garret, pantry, housekeeper's room, servants' hall, closets for linen and china, and wine, ale and beer cellars ; and there were brewhouses, a larder, a salting cellar, stables, a summer-house and a gatehouse. Curiously enough, no mention is made of the dining-room. Much work seems to have been done in or about the year 1640, and the splendid plaster ceiling of the dining-room, with Neptune riding the waves, belongs to about this time, and is a very remarkable example of the skill, probably, of some Italian craftsman. The carved mantelpiece, with double Ionic columns and adornments, harmonises well with the rich panelling and the splendid old furniture of the room. Much care has gone to the restoration and beautifying of the house, which has latterly received much enlargement ; but nothing has been allowed to interfere with the old-world charm of the ancient portions. The entrance hall is even more impressive than the dining-room. The low, beamed ceiling, the excellent panelling of the walls, and the grand old table, all are features of this beautiful interior. The table bears the date 1581, and its proportions are of its date, except for its unusual width. The top is formed of a single plank of oak, 19ft. 8½in. long, 3ft. 11¼in. wide and 1⅞in. thick, and there are the customary foot-rails. The character of this fine interior is admirably rendered in the picture. Through an archway at the further end is seen the staircase, which is also illustrated. It is an admirable piece of work, with a very heavy balustrade, and the simple, flat geometric carving of the newel-post is effective and dignified. Park Hall is rich in seventeenth century oakwork, and the mantelpiece in the drawing-room, which is seen in one of the pictures, is another illustration of its excellence of character. In the hands of the Charltons it was generally well cared for, but signs of decay afterwards fell upon it. Now in the hands of Mrs. Wynne Corrie it has gained a new lease of its existence. The very large additions in the style of the period, in brick and stone, have been limited to the garden elevation, and in no way interfere with or mar the old timber-work. Other necessary changes have been effected all in a reverent spirit, and the house has become commodious and comfortable, and within and without it is a mansion of very excellent and original character.

BURTON CONSTABLE,

YORKSHIRE.

SOME nine miles from the port of Kingston-on-Hull is the great house of Burton Constable, an East Riding seat which has never changed owners by bargain and sale since the riders of William the Norman wasted the North. It is in the wild lowlands of Holderness, the sea within five miles of its eastern porch, and at the beginning of the twelfth century it had the name of Erenburgh Burton, for it was then the land of the noble dame Erenburgh or Erenburge of Burton, whose name tells us that she was not of English blood. She was twice wedded, her first husband being Gilbert of Alost from Flanders, and her second mate Ulbert the Constable. From Ulbert and Erenburge the twentieth century lord of Burton can trace his succession. Burton is in the bounds of Swine parish, and a gift by Erenburge of Burton, wife of Ulbert, of a ploughgang of her lands to Swine Priory is the earliest of the Constable documents, and when the prioress of Swine exchanged Erenburge's gift for other land of the Prior of Bridlington, Robert, the son of Erenburge, whose chief seat was at Halsham, confirmed the bargain. So the Constables were settled at Burton and Halsham, and Constable succeeded Constable therein in spite of warrings and wanderings. For far afield some of them went, a Robert Constable of Burton mortgaging to a house of monks his Halsham lands to find means to go with his following to Holy Land, where he laid his bones at Acre. They were a knightly race, these Constables, and the King's summons to join him in his wars came often to Burton. When Sir Marmaduke Constable of Flamborough led the left wing of the English

SOUTH TOWER SIDE.

PART OF THE EAST FRONT.

THE WEST FACADE.

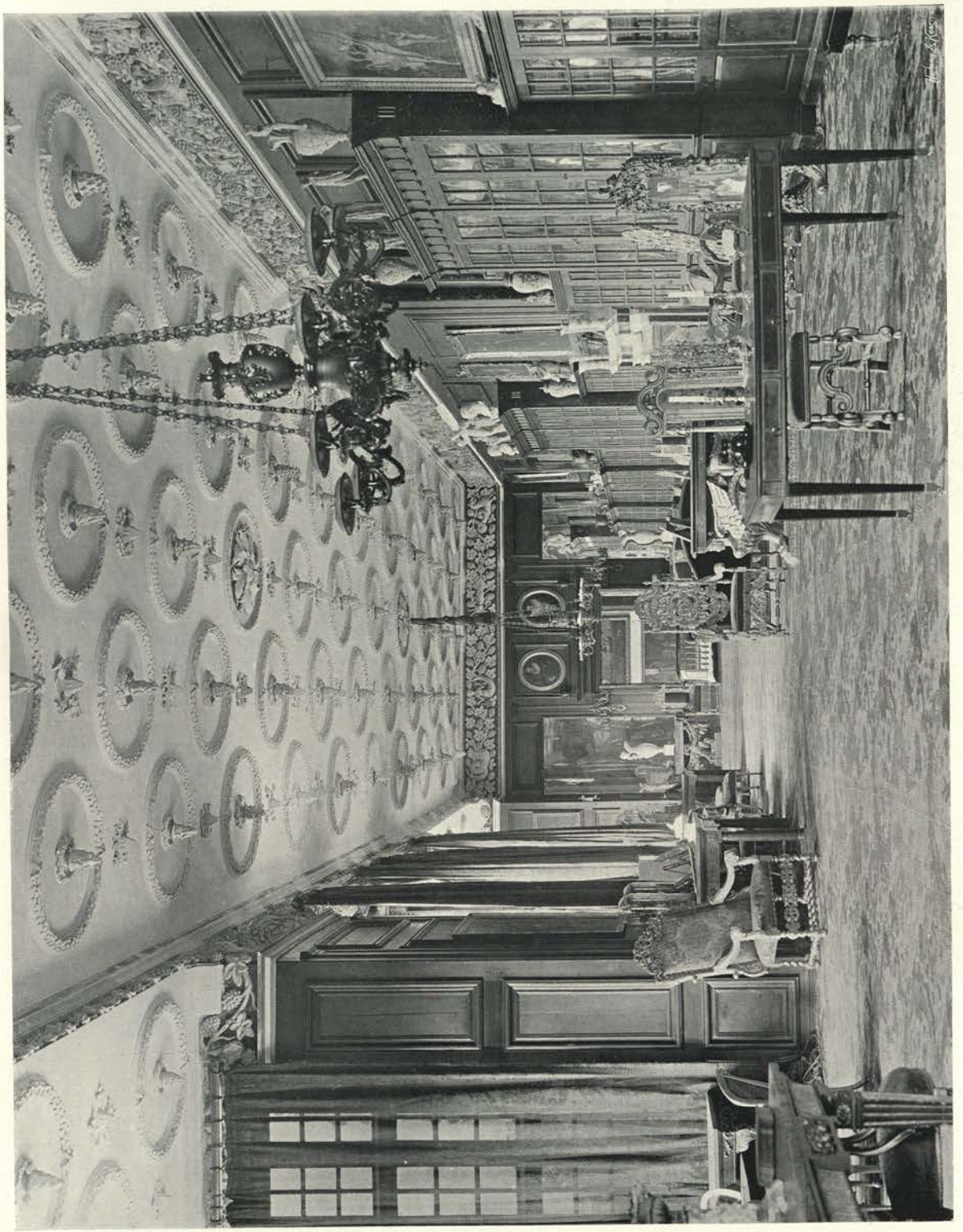
host at Flodden, he had about him his three "seemly sons."

In the seventeenth century the Constables of Burton were raised to the peerage in the person of Sir Henry Constable, the head of the house. He was son of Henry Constable of Halsham, sheriff of the county under Queen Mary, by Margaret Dormer from Buckinghamshire, so obstinate a recusant papist that she was "not to be reformed by any persuasion nor yet by coercion." King James knighted Henry Constable the younger at the Tower of London in 1614, and six years later made him a peer of Scotland, as Lord Constable and Viscount Dunbar.

DINING HALL.

A recusant like his mother, and, indeed, like most of his kinsfolk, it was found in 1629 that the Viscount Dunbar did not frequent his parish church. But he had some courtly quality that kept him in Court favour, and the King gave him a Royal letter which guaranteed him immunity from prying conformists. That he was a man of open hand with a fine wastefulness we know, for his contemporaries note him as a gambler who once lost £3,000 in gold at a single sitting. The peerage gave a title to but three generations of Constables, the last Constable of Burton and last Viscount Dunbar dying in 1718, when his sister's son, a Tunstall of Wycliffe Hall, inherited Burton Constable with the condition of taking the name and arms of the Constables. Besides being of near kin to the old Constables, this squire of Burton was born in their faith. Douay had given him an education among the exiled children of the English Roman Catholics, and Montpellier the degree of Doctor of Medicine. He brought a scholar's taste to Burton, where he built and planted, collected manuscripts, corresponded with Hearne the Oxford antiquary, formed a library and made a name for himself as the "Catholic Mæcenas of his age." He died at Burton in the spring of 1746, while the Duke of Cumberland was marching North to crush that rebellion for whose success so many people of Squire Constable's persuasion were secretly praying. Sons have been few to the later owners of Burton, and to Tunstalls succeeded Sheldons of Scargill, to Sheldons Cliffords, and to Cliffords Chichesters.

The ancient mansion boasts that in the north front among its stones are the walls of a house of King Stephen's time, called Stephen's Tower, but, for the most part, it is Tudor and Jacobean brickwork, sadly defaced by restoration and counter-restoration. Towards the west and the east it shows long lines of roof and windows. The eastern front has the main entry, the centre crowned with a pediment which shelters the arms



THE LONG GALLERY.

and supporters of the Constables. Turrets with cupolas jut at the ends, beyond which have been built out wings which make three sides of a quadrangle. The west front also is pointed with

THE GALLERY HALL.

a pediment, above which the skyline is broken by a huddled trophy of banners, eagles, pikes, halberds and laurels surrounding the barred shield of Constable. The windows here, as on the other side of the house, have stone mullions and transoms, restored to them by William Constable, who succeeded his father in 1746, before whose time the old house-windows had been cut away to make room for disfiguring classicisms. To the south and north, where are the offices, antiquity has been less vexed by improving hands, and the use of differing building materials gives us some clue to the gradual growth of the house.

In "Stephen's tower" were collected the once famous collections of the Burton manuscript, among which old George Poulson, the historian of Holderness, wrought upon his book. Going round the wide bounds of the outer walls it is hard to assign dates to each wall and bay; but it is clear that Cuthbert Tunstall, when he succeeded to Burton in 1718, must have made changes at a time when the ancient house was probably in ill repair. He has left his mark for us clearly enough in the pierced work of the parapets above the bayed windows, which is formed of the C.C. of his initials. The arms over the east front show somewhat earlier changes, as they have the coronet of the Dunbars. Within doors the polite taste of the eighteenth and early nineteenth centuries has done havoc upon the rooms of an old English house, for Car of York was much at work here. Doric pillars and pilasters, sham Tudor details, rococo mirrors, classical busts and statues, Chinese cornices and Wedgwood vases put out of countenance the ancestral faces of Constables, Tunstalls and Cliffords which look down from scores of frames. The room which in Poulson's days was the entry hall is now furnished as a dining-room, a double cube 60ft. by 30ft., something of the height being disguised by the vaulted cornice, the dwarf pilasters resting on brackets dividing the architrave into sixteen compartments, through five of which another part of the house is lighted. Over the Doric columns of the mantel-piece is a shield of arms with the many quarterings of the Constables, the bearings inlaid in coloured mosaic, surrounded by carven boughs and swags, an oak panel under the mantel-shelf having the Bacchic panther. Portraits of Charles II. and James II. hang beside the fireplace, and beyond them in niches stand a marble Hercules leading Cerberus and a marble Demosthenes. Old portraits of Constable knights are here, with three of the Viscounts Dunbar and William Constable painted as Cato, his sister Winifred standing as Marcia. The little banners of arms hung upon the cornices recall a shrievalty of one of the lords of Burton. Another of our pictures shows the long gallery, a vast room to which the grand staircase leads. The really beautiful relief of the cornice, with its vines, mermaids and sea monsters, is imitated from the Bodley buildings at Oxford, and the garlands and pendants of the ceiling are an attempt at restoration of early work from a drawing. This is now by far the most beautiful and pleasant room of a house which must once have ranked with Blickling and Holland House.

THE EAST FACADE.

BADDESLEY CLINTON, WARWICKSHIRE.

IN the time when the Christmas numbers of illustrated papers gave their readers more generously of those tales which by tradition should be told at Christmas, an editor of such a paper was questioned concerning the quality of one of his illustrators. "He may be of no great account as an artist," said the editor, "but as a moated-grangist he has no equal." The wood-engraver of the great school of the sixties and seventies wrought for many such masters. The raven sat on the withered bough and looked over the dark moat to croak his warning toward the walls in whose one lit window you saw the shadow of the doomed lord's face; the wandering heir came haggard in his rags to the moat's edge and peered across to the ancient stones of his father's house; and into the same black water the ruffians, reckless of the laws of household sanitation as of the statutes of the realm, dropped the fearful witness of their deed of darkness. Even by day the arts have made for us a sombre thing of the moated house. William Morris added to the first and best-remembered of his moats a mouldering shallop, above whose gunwale you saw "a dead man's stiffened feet." Mariana was in the moated grange, and no one came to share her long vigil in that lonely place, for the moat was between her and all light-hearted and worldly things.

Though ever a layman's manor house and not a grange, the poet's fancies seem to hover over Baddesley Clinton, whose grey stone walls, rising out of the encompassing moat, are

NORTH FRONT; INSIDE THE QUADRANGLE.

ON THE MOAT.

ON THE WEST SIDE OF THE MOAT.

still stout to keep out the modern and the commonplace, a house of panelled rooms and mullioned windows, lit with armories. Such houses in our own days are apt to shed their lords. In England successful commerce and the market value; therefore, our first question at sight of an ancient home may well ask whose money has last bought it.

Ightham Mote, which so closely resembles Baddesley Clinton in character and condition,

ACROSS THE MOAT.

newly-gained million pay homage to that love of old places and old enduring things which every Englishman loves in his heart, and venerable beauty in a house has its well-considered changed hands some dozen years ago, and Hever, one of our best fifteenth century moated houses, has since that been twice bought and sold. But at Baddesley Clinton we have no such

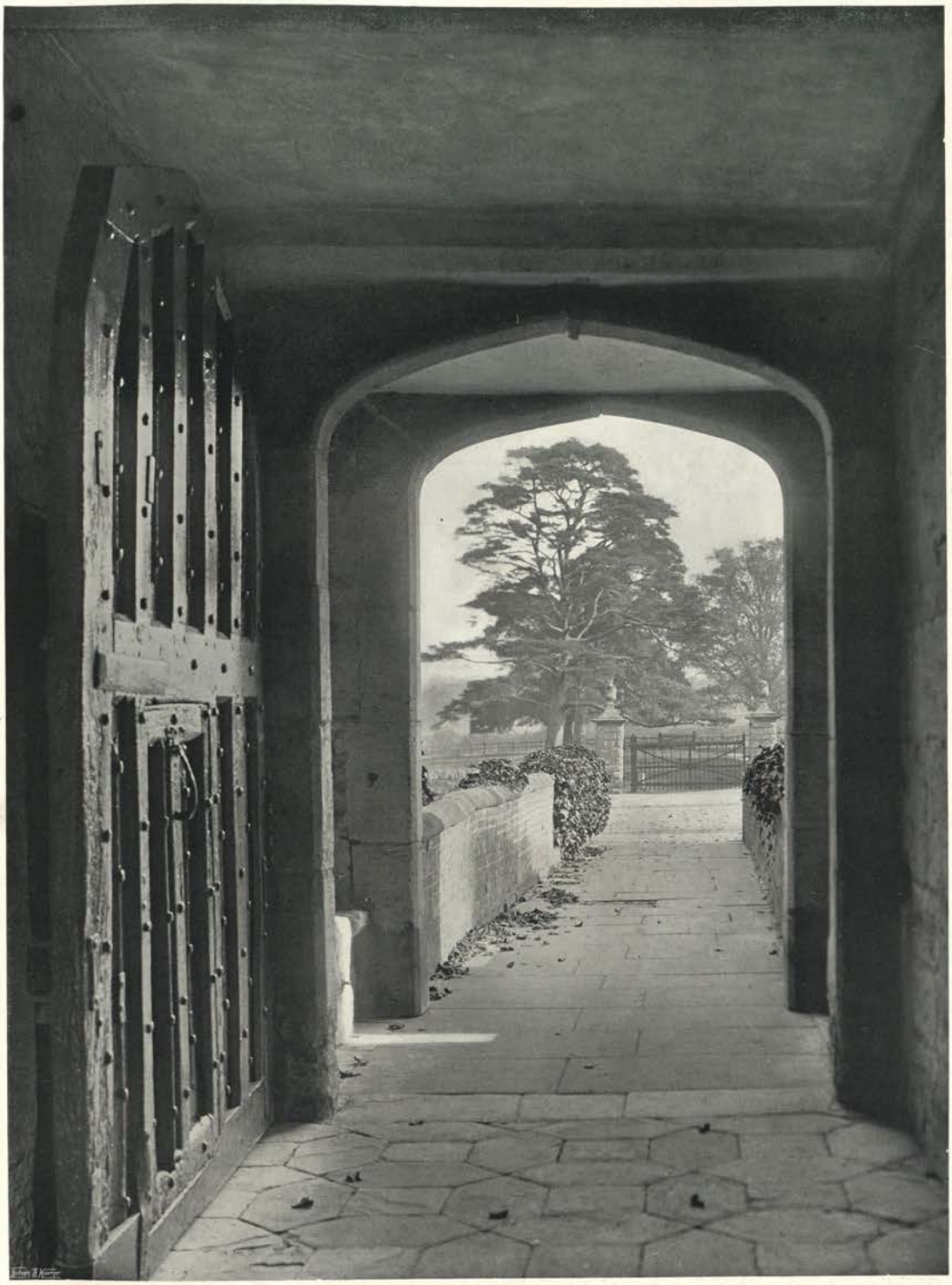
clashing of old and new. The lady who has now her seat here is widow of a gentleman of an old name. Marmion Edward Ferrers, the last Ferrers squire of Baddesley, was the last of a line of lords of this place which began with the marriage, about 1498, of his ancestor, Sir Edward Ferrers, with Constance Brome, the heiress of Baddesley. But the ancestry of Marmion Ferrers mounted much higher than the marriage which brought in Baddesley Hall. The boast of having "come in with the Conqueror" is one which we still hear about us on all sides from respectable families who would be hard pressed to find sound warrant for their boast. Yet the descent of Marmion Ferrers from one who came to these shores in a Norman ship cannot be doubted; and this ancestor at the head of the pedigree was no obscure swordsman, being that Henry de Ferrières who fought at Hastings, and whose share of English land was that of one who had brought great aid to his duke. When William's Commissioners passed through the country, counting its lordships and its pigs and ploughs, its landlords and its serfs, Henry of Ferrers was one of those who made the reckoning of Worcestershire for that Domesday Book which sets against his own name a vast estate of more than two hundred manors, one hundred and fourteen of these being in Derbyshire. In Staffordshire he had for his chief seat Tutbury Castle, by whose side he and his wife Bertha founded Tutbury Priory. His son Robert was made Earl of Derby by King Stephen, and the succeeding Earls were chiefly engaged in rebelling against their kings in England or in fighting the infidel in the East.

STABLES FROM THE BRIDGE.

The fourth Earl, William, made two marriages to his great enrichment, the one with a sister of

IN THE QUADRANGLE.

the Earl of Pembroke, and the other with a daughter of an Earl of Winchester; but wealth, as the copybooks remind us, does not bring happiness. It brought to Earl William its familiar chastisement of the gout, which evil so afflicted him that he could at last sit no more in his saddle as became a great military tenant of the Crown, but rode evermore in a cart. Illuminations of the thirteenth century do not picture for us an English cart or chariot in which easeful driving might be enjoyed by an elderly nobleman in agonies of gout, and Earl William's chariot seems to have been no better than its fellows. As he drove over the bridge of St. Neots on



THE OUTLET.

IN THE OLD HALL.

PART OF THE OLD HALL.

an April day of 1254, the Earl was jolted to the ground and died of the shock, as is related in the chronicle of Matthew Paris, monk of St. Albans.

From William Ferrers of Groby, a second son of this Earl who was thrown from his cart on the bridge of St. Neots, descended Sir Edward Ferrers, who, by marriage with Constance Brome, became lord of Baddesley Clinton.

Of Nicholas Brome, the father of Constance, we have something more than names and dates. This high-spirited gentleman was the mirror of that side of the Middle Ages which endears them to the studious schoolboy. John Brome, his father, a Lancastrian partisan, had been stabbed by Richard Herthill, the king-maker's steward, in the porch of the Whitefriars church in London, his wicked son Thomas laughing at his father's

DINING-ROOM FIREPLACE.

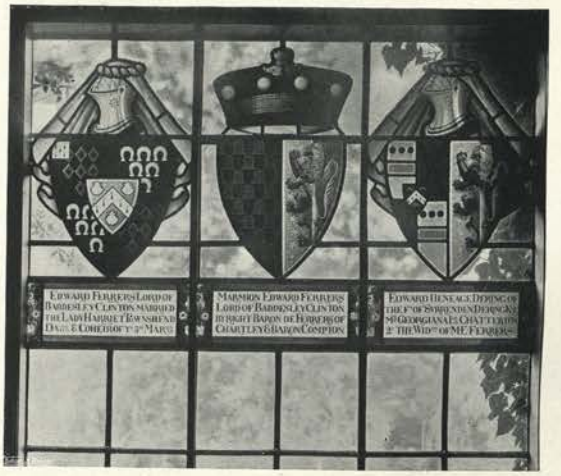
IN THE DRAWING-ROOM.

woe; but Nicholas Brome, fiercely dutiful, met his father's slayer three years afterwards, in Longbridge field, and slew him in his path. This was not the only occasion which saw Nicholas Brome's steel bare, for a story recorded by Sir William Dugdale, the historian of Warwickshire, tells that in a moment of anger he killed his chaplain in Baddesley hall. This Henry Ferrers, who died in his eighty-fifth year, in 1633, was an antiquary largely consulted by Dugdale in his Warwickshire labours, and began, it may be at Baddesley Clinton, that tradition for preserving the memorials of its past which gives the house its peculiar distinction.

In the Civil War-time the lord of Baddesley was not found in arms for the King, but Squire

WINDOWS IN THE HALL (LEFT SIDE).

Edward Ferrers and his son Henry could have had small love for the Parliament whose officers plundered the household. A manuscript quoted by the Rev. Henry Norris of Tamworth, in an excellent monograph on Baddesley Clinton, recites and appraises the losses, telling how a bright bay and a grey were led away by a troop of horse, one of them with its rich plush saddle trimmed round about the skirts with a gold lace and a gold fringe, and how at the same time arms and armour, gunpowder and ready cash from a desk, a Geneva Bible and the linen from the drying-room were carried off by Hawksworth's troopers. But the household stayed out the storm, and the restoration of King Charles saw the Ferrers family still safe at home upon their lessening estate, to which they could add little in those centuries of ruinous fines and heavy disabilities to those of their faith; for the chief boast of the lords of Baddesley has long been their fidelity to the Roman church, whose priests have often ministered in these walls at the risk of life and liberty.

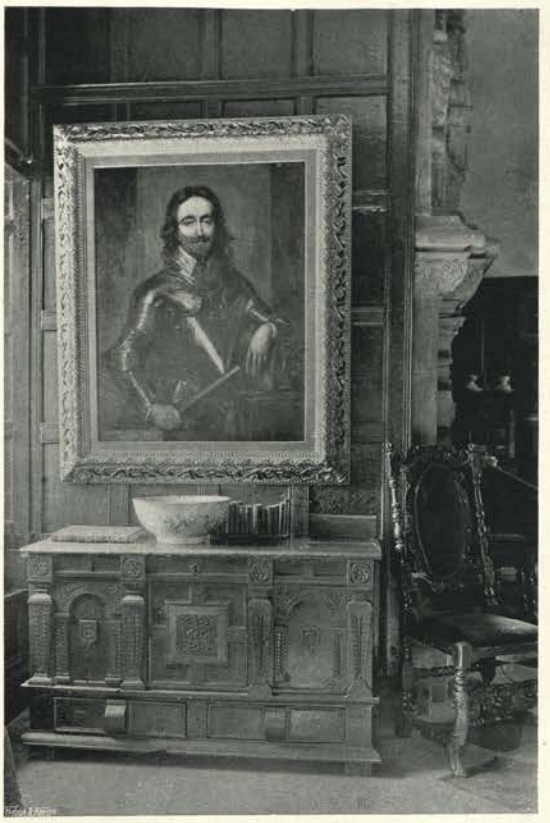


THE CENTRE WINDOW.

The nineteenth century saw Marmion Edward Ferrers, the last squire of the line, living at Baddesley a life which made of his old house and park a grave hermitage for one who escaped therein all the insistence of modern life. His picture, painted by his wife, shows

WINDOWS IN THE HALL (RIGHT SIDE).

a figure which might well be mistaken for that of his ancestor, the unwilling host of the Parliament's raiders, a figure to which the painted moat and walls make a fitting background. The likeness of his faithful friend Captain Dering, who saved Baddesley from passing away for ever from the name of Ferrers, must be set beside it, a second of these recluses clad in velvet breeches and buckled shoes, the dress commonly worn by them in their retreat. The moat is crossed by a brick bridge of two arches, by which the house is entered through an archway under an embattled tower, whose details seem to show that its upper part was rebuilt early in the seventeenth century by



A RECESS IN THE HALL.

Henry Ferrers, who, within and without, so largely renewed the old home of the mediæval Bromes. Two of our illustrations give a view of the ancient door, studded with iron bolts, which keeps the house at the inner end of the bridge. The buildings without the bridge, and topped with a weather-vane and clock, are the stables.

The house within the bounds of the moat runs on three sides of a quadrangle, enclosing a pleasant garden with brick paths running between close-mown turf and clipped yew bushes. Our picture of this inner court shows much of the restoration and building work made by the late Captain Dering. On the north-western side the garden is bounded by the low

THE STATE CHAMBER.

wall over which the bushes thrust themselves towards the water of the moat. The old house is rich in panelled rooms, with mantel-pieces of carved work The great hall, lying on the left as the courtyard is entered, is no longer of mediæval proportions rising to the roof, but is a single-storeyed rearrangement of Henry Ferrers, to whom we must owe the noble stone fireplace, with the arms of Ferrers quartering Brome of Baddesley (three sprigs of broom on a cheveron), Hampden and White. The work, which is of the first James's time, is a fine example of late strapwork with good Renaissance scrolls in frieze and pilasters. The fire-dogs of cast-iron on the open hearth will be remarked, and among other furniture in the room the chest with drawers having elaborately shaped and much-raised panels and ivory inlay. The archway in the centre of the deep drawer is copied from Indian cabinets, and that and the inlay mark the date as about the middle of the seventeenth century, when there was great vogue for these features. It stands under the portrait of a cavalier of the house of Dering. Beside this chest begins the long series of shields of the alliances of the house of Ferrers, some of which are illustrated by us—a series beginning with the arms of the six horseshoes attributed to Henry Ferrers, who came in at the Conquest before shields of arms began among us, and ending with three shields set up by Mrs. Dering to commemorate the last Edward Ferrers and Marmion Ferrers his son, and Edward Heneage Dering, her second husband. The great fireplace in the dining-room is decorated with a carved wooden panel of the arms of Ferrers of the Groby line, being those of their ancestors the Quenci Earls of Winchester. The drawing-room fireplace has the same arms quartered with White of South Warnborough, commemorating the match of Henry Ferrers the antiquary with Jane White, in 1582, and the fireplace of the state bed-chamber has Ferrers quartering Hampden with a scutcheon of the arms of White.

The decorations within the house show that three periods may be reckoned with for the chief dates in its history. The shell is that of the ancient home of the Bromes of Baddesley as it came to the house of Ferrers; but it is evident that, especially within doors, money and work were spent freely in the days of Henry the antiquary and of his son Edward Ferrers, and we class our illustrations with early seventeenth century work. Last of all, we have the black and white timber-work and other rebuildings, designed by Captain Dering, which are in admirable keeping with the ancient work around them.

That the calm graces and ancient peace of Baddesley Clinton may ever gain for the house those who will maintain it in all its beauty of to-day, must be the wish of all who have been happy enough to cross the bridgeway of this noble old hall.

THE ENTRANCE.

HANFORD HOUSE, DORSETSHIRE.

A VERY attractive part of the West Country is that in which this charming Jacobean house stands. The river Stour, flowing down from the high hills in the neighbourhood of Castle Cary, traverses a chalk region intersected by many valleys on its course to Blandford and Wimborne Minster, whence it reaches the sea at Christchurch. In all that district the tourist notices many beautiful seats situated on the hills or in the valleys, including Milton Abbey, Whatcombe House, Steepleton and Ranston. Among these, Hanford, which stands some two miles south-east of Hayward Bridge, is distinguished by its quaint, modest and attractive charm. It is an excellent example of an age which gave us much of the best in our domestic architecture, and, as all may see, nothing is wanting to its modern perfection. It has undergone reconstruction, indeed, and one very interesting change made in its internal arrangements has been the roofing-in of the little quadrangular court about which it was built, and the creation thereby of a great hall which is one of the most attractive apartments in the mansion. There may be those who might have preferred to see the house retaining its original character in this respect; but, after all, a house that is to be maintained must be modified to meet the requirements of those who live therein; and when taste and judgment preside over the work, as at Hanford, there is no cause for repining at what has been done. Here has been seated for centuries the family of Seymer, believed to have a common descent with the ducal house of Somerset; and it is presumed that the Seymers of Hanford held the estate under the abbesses of the neighbouring Cistercian nunnery of Tarrant, which was founded

NORTH-WEST FRONT.

by Ralph de Caneto in the time of Richard I., and re-endowed by Bishop Poore of Salisbury in 1217.

In the reign of Henry VIII. the lands, the manor and the residence then standing there, a Teller of the Exchequer, and an important man in his day, being knighted at Whitehall in February, 1619, and he died a few years later. The house was built in the early years of the seventeenth century, and was structurally

PORCH IN THE HALL.

with a fishery in the river Stour, were in the occupation of one John Seymer, and, after being possessed by the family of Daccome, the whole property was sold in Elizabeth's time to another John Seymer, who was the father of Sir Robert Seymer, the builder of Hanford House. He was completed before Sir Robert Seymer's death, though the date 1623, with the arms of England in a garter, are on a lead pipe of the time.

The character of the house is entirely satisfactory, and the grouping of gables and chimneys, combined with the pleasant hue of the

THE HALL GALLERY.

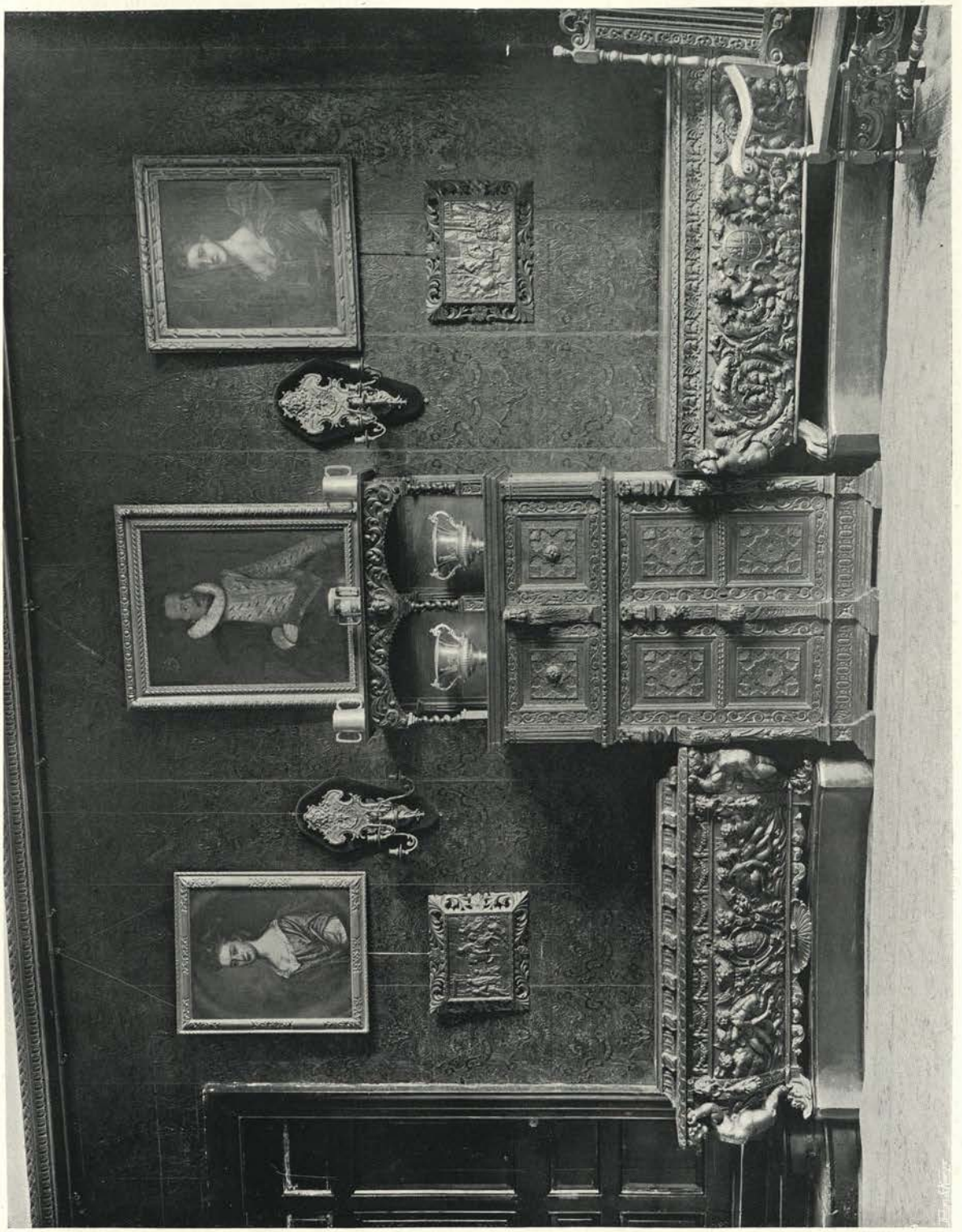
stone of which it is built, has a charm which is not easily described, but which will be conceived from the accompanying pictures. The main frontage is on the north-west side, where the entrance is through a round-headed arch which forms of the porch the main decorative and classical feature of the exterior elevation. It is a simple porch of its class, a class which often has abundant and massive pilasters carrying nothing at all. Here the conscientious designer ends up with a depressed pediment whose trespass upon the window-sill above it makes us almost wish it away. The mullioned windows and the adequate and comfortable bays—five sides of an octagon—on the north-east front admit a flood of light through their many-windowed walls.

IN THE BILLIARD-ROOM.

Passing through the round-arched entrance, we gain admittance to what was originally the quadrangular court, and is now, as we have said, and as may be seen from the pictures, an important room of the house. The old porch is still there, and is a more elaborate and better-proportioned example than the exterior one, its fluted pilasters and cornice supporting a well-framed panel, whereon are sculptured boldly the arms of the family with their quarterings, and on the top is a couchant lion, just below the old mullioned window, which is filled with modern painted glass. This interior has been wainscoted in large panels, separated from one another by fluted Corinthian pilasters, and a balustered gallery is supported by Ionic columns. The fireplace and mantel are, of course, modern, but they are in excellent harmony with the character of the place, and the fine tapestry and portraits complete the features of a very attractive and original interior.

The dining-room has a pleasant aspect; its walls are covered with embossed leather, and its furniture is partly old English and partly richly-sculptured Italian, there being two noble chests with bold scroll carving and graceful amorini. Those who know the qualities and character of fine Renascence carving will recognise in the pictures the high value of these splendid coffers. In this room hang several family portraits, and, most interesting among them, one of Sir Robert Seymer of Hanford, the builder of the house, in slashed doublet and ruff, wearing a baldrick, and having a face which is characteristic, and evidently true to life.

The only other apartment which we shall mention is the billiard-room, which is made very remarkable by its sculptured mantel. Work of this class is well known in nearly every part of England; but there are few more characteristic examples of the style than this mantel at Hanford. Heavy carving of the kind is usually attributed to Germans or Dutchmen who came into England in the sixteenth and seventeenth centuries as carvers and masons, and whose handicraft can be traced very plainly in some places. The Hanford mantel has terminal caryatides, the pedestals flat, broad and clumsily designed, while over the opening for the fireplace is very singular strapwork carving. An entablature with arabesques is above, broken by



PART OF DINING-ROOM.

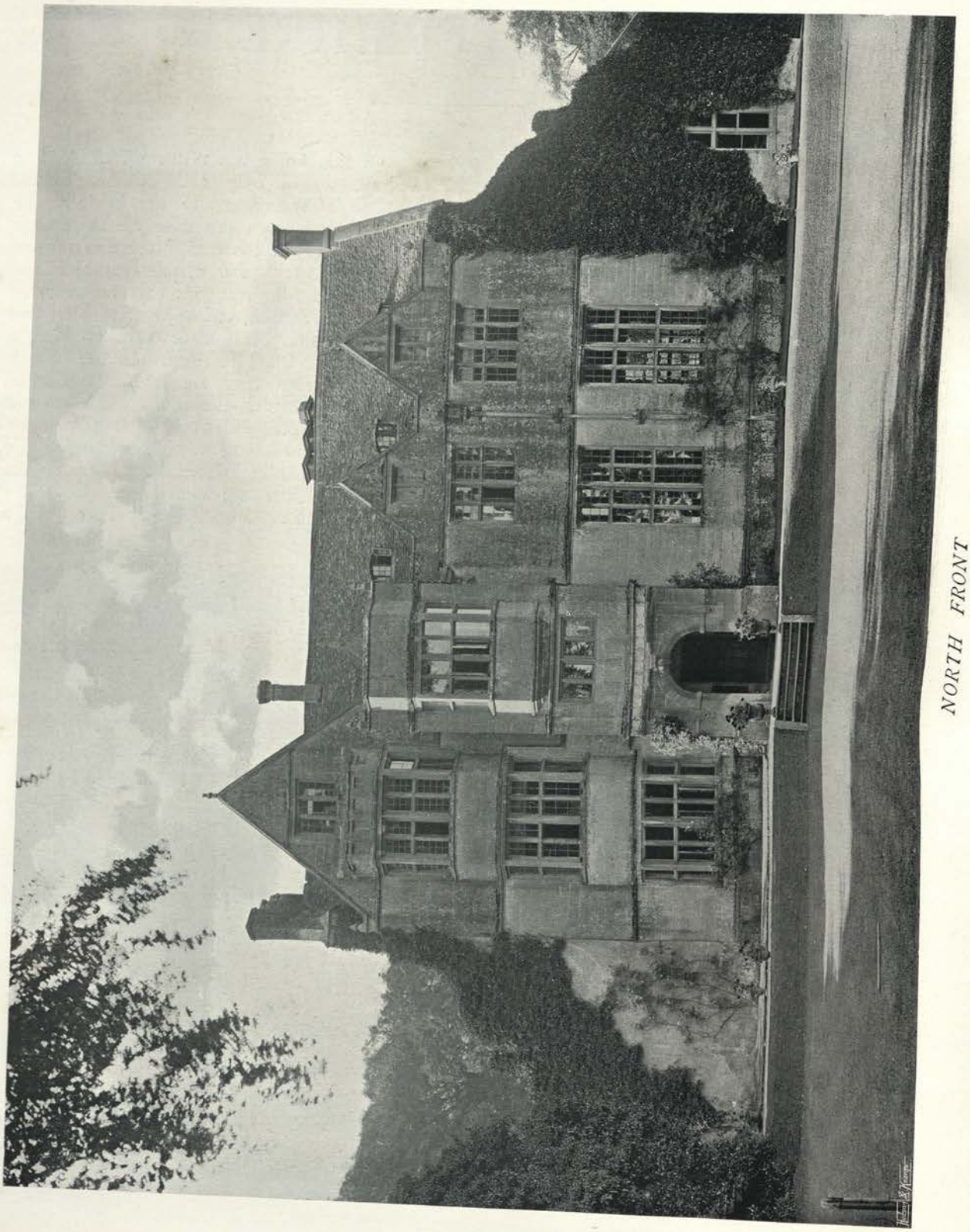
three brackets supporting shell niches, each with two freely-treated Corinthian columns, and between the niches are two half-length Roman soldiers, in plate and scale armour, with helmets. The whole effect of the carving is most curious, and, though the work cannot be regarded as attractive, it is an exceedingly interesting example of the English Renascence, strongly influenced by Teutonic taste. Enough has now been said to show that the old house of Hanford, though neither large nor stately, deserves to rank very high among the quaint and attractive Jacobean houses of the West of England.

NORTH-EAST FRONT.

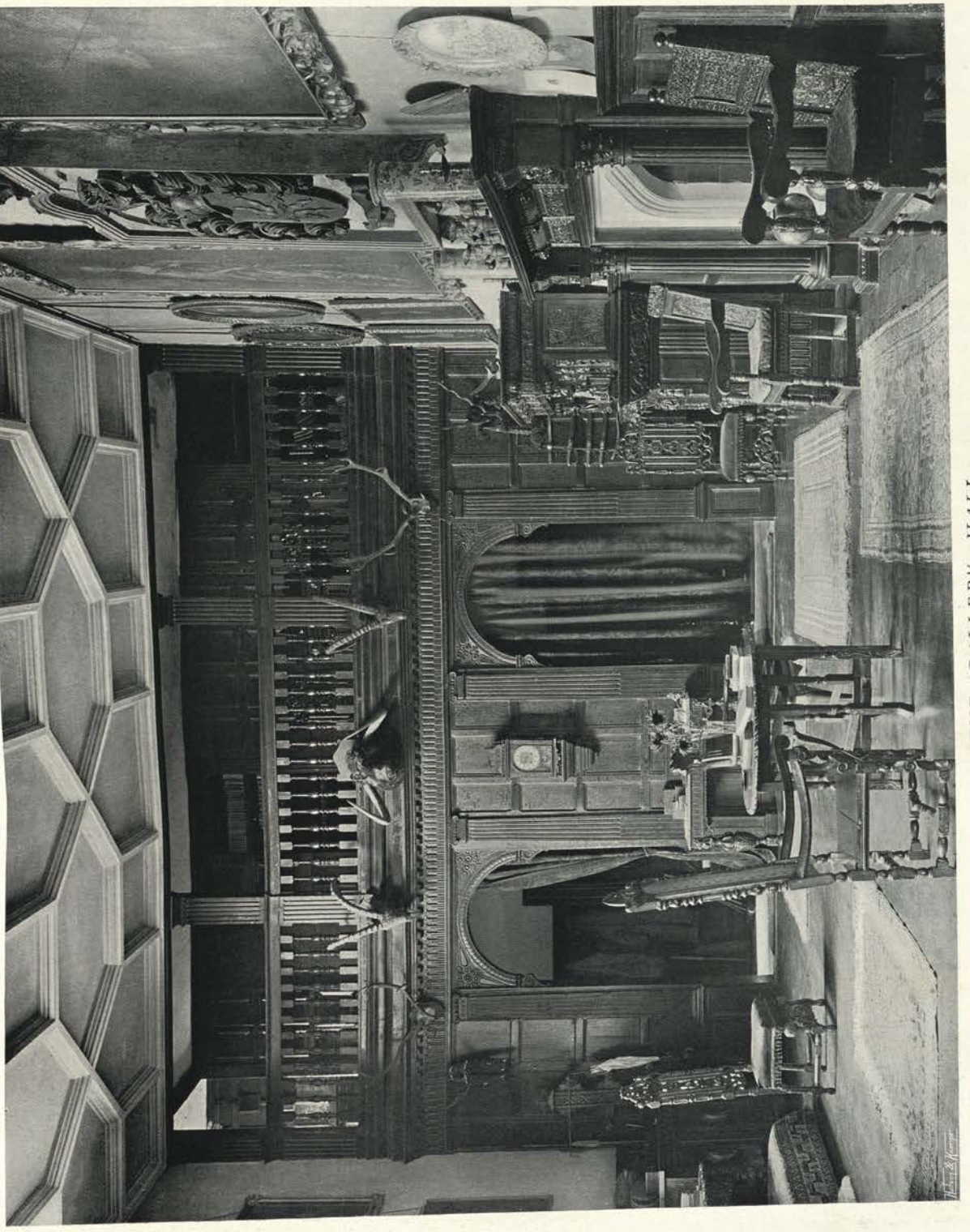
WOOLLAS HALL, WORCESTERSHIRE.

WOOLLAS HALL does not take its name from the old hall of the Hanfords. Some maps still mark it more correctly as Wollashill, and as Wollashill or Wollashull it was long ago the seat of an ancient family taking their name from their lands. House and park lie under the slope of Bredon Hill in the parish of Eckington, hard by the Gloucestershire border, between Tewkesbury and Pershore, in the country of the plum trees. The water of Avon winds within a mile of Woollas Hall, a clear river through a lovely land, and at Eckington the stream is spanned by an ancient bridge, like those at Pershore and Bidford. Here lived the Wollashulls of Wollashull, Worcestershire squires in the Middle Ages, bearing a black wolf on the silver shield of their arms. Of this house was William Wollashull of Wollashull, whose only child Catherine was wedded to a Worcestershire knight, Sir John Vampage, and through this marriage the present owner of Wollashull can trace his line to the old lords of the place. For a great-granddaughter and heir of Sir John was wife to John Hugford and begat Margaret, who married Thomas Hanford, the first Hanford of Woollas Hall, a gentleman of a Cheshire stock. In the church of Eckington you may see John Hanford of Woollas Hall, esquire, the son of Thomas and Margaret, who died in 1616, kneeling with his wife at a prayer desk, with the star of the Hanfords above him. The porch date of the hall shows that he was one of the builders of the house. His generation may have been a

EAST SIDE.



NORTH FRONT



THE GALLERY HALL.

time of peace and quiet living, for in the next there was other work forward than the building of houses. Francis Hanford, his successor, was Cavalier and recusant, and as such had a hard task to keep a roof over his head. The Royalist composition papers tell the family history of that time, the Woollas Hall esquire having been up for the King. He was dead in 1650; but his son, Walter Hanford, had his own troubles, and we find him drawing some allowance from his estates until such time as he might clear himself of his recusancy.

The Hanfords have remained firm in their religion through all changes, and harbourers of priests through those generations when the Roman office must needs be said in private places. Cut off from the public service, these families of the Roman obedience lived retired lives, marrying among their like, with little to occupy them but the sowing and reaping of their lands.

The Hanfords were never a numerous stock. At the death of Squire Charles Hanford, in the year after Waterloo, Woollas Hall passed to Charles Edward Hanford, his second cousin, then of Redmarley D'Abitot, where this younger branch had supported a school of Benedictines in the eighteenth century The elder sons of the new squire died unmarried, and his third son, Compton John Hanford, was the last male of the race, his sister's issue succeeding him. His sister had married William Flood of Farmley in Kilkenny. The present owner of Woollas Hall, Colonel John Compton Hanford, C.B., late of the 19th Hussars, took the name of Hanford alone in 1893.

About the buildings of Woollas Hall are traces of a yet older house, for doubtless there was a house here generations before the Hanfords built and roofed and Wollashulls, Vampages and Hugfords had here their hearth. But Woollas Hall, as we see it to-day, stands a noble example of the Jacobean manor house, of the type in which the old English hall, with the screens and the kitchen at one end, and the bower and solar at another, has changed utterly into the ancestor of the modern house. We build rarely nowadays with such enduring walls and in such graceful lines, but the arrangement of the chambers of this three-storeyed house speaks of the modern privacy of life, an age removed from the old days of a common hall for the common life. The time of peace in which the house rose is seen as we pace about it—a strong door to bar and window latches to shut fast are all its defences. The English squire in his house by the Avon has forgotten that ever there were wars on English ground and arms his house no more, foretelling quiet days. And yet civil war was to break over the head of this builder's son.

Woollas Hall, built of dark stone, has become a venerable house to the eye. It rises from the terrace walk above a green lawn, steps going up toward the porch, over which is the Hanfords' word, "Memorare novissima," with the date of 1611, a date when the second of this line of Hanfords was rebuilding his home. A bold oriel window looks out over the porch, the house being well lit by broad windows with mullions and transoms. The little garret windows between the gables of the roof show how in these new-fashioned houses chamber-room was found for those servants who in the older house would have slept in outbuildings or sprawled about the benches of the hall, even as Russian servants in our own day will lie about passages or landings. Although no longer the main body of the house, the hall remains as one of the rooms of John Hanford's building—we see it in our picture, a stately room with the Hanford wyvern crest and a great shield of the Hanford star over the fireplace. Its chief feature is its screen of oaken panels and carved pilasters, above which run the balusters of a gallery, and here some fine pieces of old English furniture are seen. Behind the house rises the broad back of Bredon Hill, one of whose streams once turned the spit at the kitchen fire of Woollas Hall.

METHLEY HALL, YORKSHIRE.

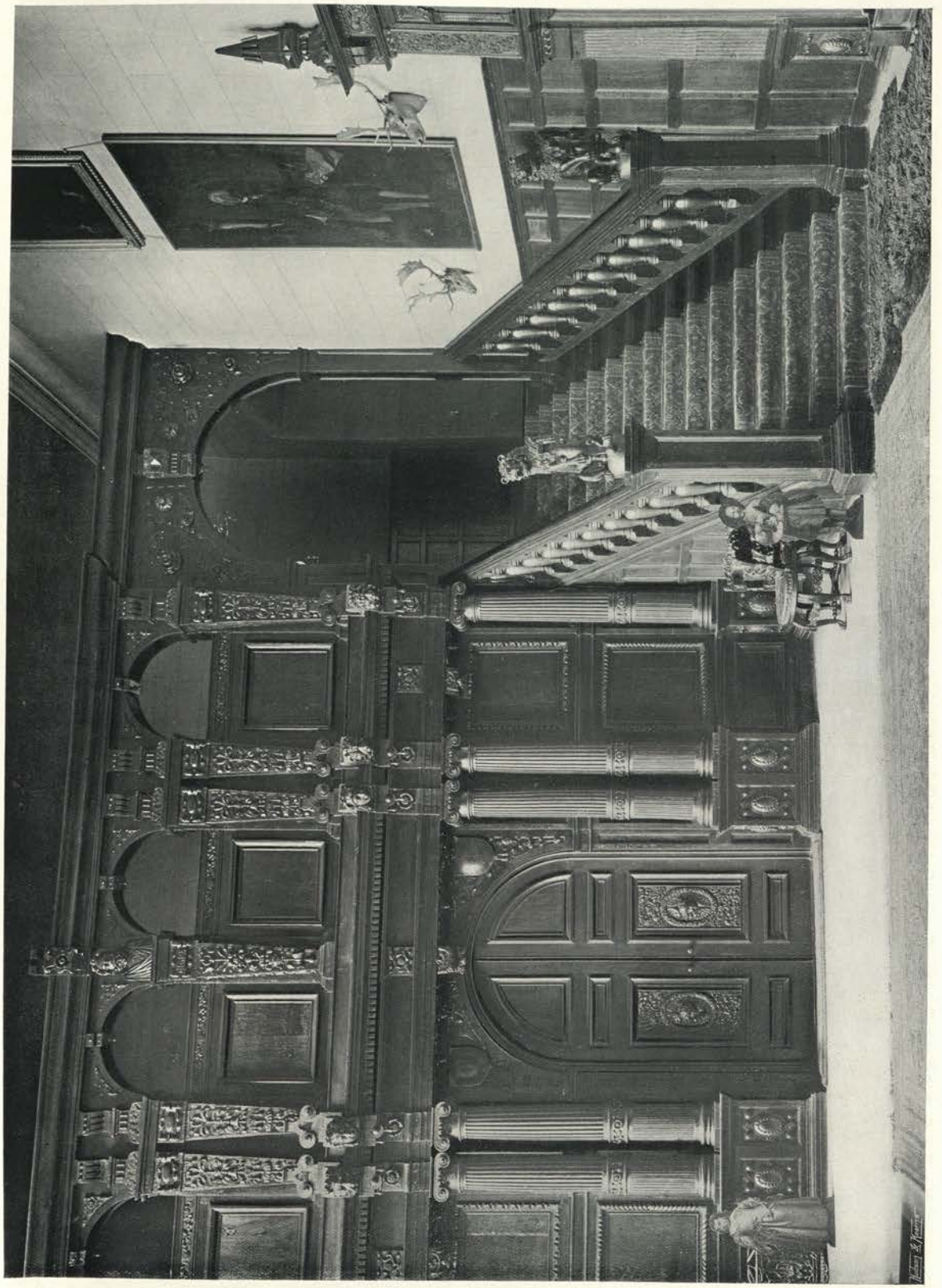
METHLEY, like its neighbours Temple Newsam and Kippax, is a great house in a park, caught, to its misfortune, by the net of railways that make for Leeds, Dewsbury and Wakefield. All the discomfort of Yorkshire prosperity is at hand; the drift of smoke comes down the air from far-distant chimneys, collieries throw up their dark mounds and the water of Calder flows inkily foul from the washing of shoddy.

Most of Methley parish is low-lying land between Calder and Aire, Methley Hall being on higher ground west of the church, its wooded deer park and broad gardens protecting it as well as may be from the change that beleaguers it. The hall is on an ancient site, the chief house of a manor which was Ilbert de Lacy's at the Conquest, a member of that vast holding called in later days the Honour of Pomfret. Ilbert held here in 1087 what Osulf and Cnut, a brace of Danes or Norsemen by the names of them, had held in Edward's time; and, like many another of the Lacy manors, the Church had it for souls' sake of the Lacys. St. Nicholas Hospital of Pomfret, a Lacy foundation, enjoyed its rents until 1410, when Thomas Tolston, the hospital warden, had licence to convey it in exchange for the advowsons of Gosberkirk and Wath to John Waterton of Waterton in Lincolnshire, a favoured servant of that king-paladin, Henry V., whose comptroller of household he was. His heir, when he came to die, was an only daughter; but Sir Robert his brother had his lands in Methley and elsewhere, and, settling here, married Cecily Fleming, heir of the Woodhall in Stanley. By his will Sir Robert gave 200 marks for making anew the chapel on the south side of Methley church, and in that chapel he lies by Cecily his wife. You see him there in alabaster to this day, a rose-wrought wreath about the temples of his bold-featured face. He is armed to the neck in

METHLEY HALL.

WINDOWS OF THE OLD HALL.

THE OLD NORTH-WEST FRONT.

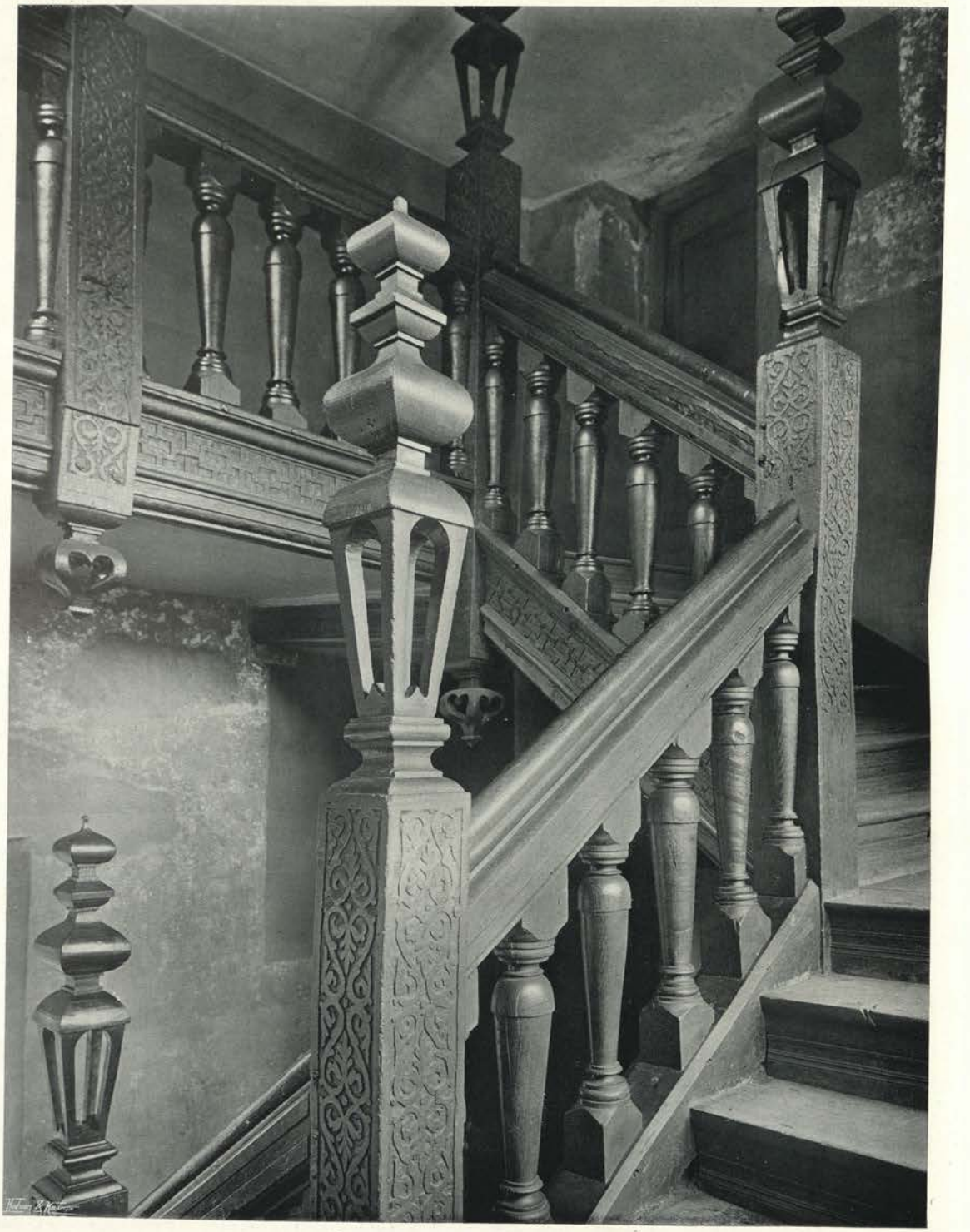


THE HALL SCREEN.

plate harness, his feet on a lion, his arming sword and dagger buckled to the rich belt round his hips, a helm for pillow. Dame Cecily is beside him, and at her feet crouch the small hounds that

> . . . she fedde
> With rosted flesh or milk and wastel bread.

Near by is a tomb, which marks the next step in the history of Methley, for the knight upon its slab is the man who, when old Sir Robert's son was dead, childless, had the lands with young Sir Robert's sister. This sumptuous effigy is for Sir Lyon Welles, the sixth Lord Welles, who is here in his armour, beautiful in wrought alabaster, with the black lion of Welles on his tabard and the Garter at his knee. His fair and delicate dame, the Waterton heiress, lies beside him, having,



OLD OAK STAIRCASE.

A 1593 MANTEL-PIECE: OLD HAND-MADE FLOCK PAPER.

like her mother, her little dogs by her feet. A soldier, this Lord Welles, and one who died in his harness. He was made knight at Leicester with his king and friend, by the hands of the warrior Bedford. Brought up beside his young Sovereign, the Lord Welles was up for the Red Rose of Lancaster when the troubles came, and his life has filled Methley with stories of the wars. He followed the losing side, loyal while many were changing, was at the second fight of St. Albans, when King Henry, standing in the place which is called No-man's-land, saw his people slain on both sides of him, and in the next month fought his last field at Towton by Tadcaster. In the dark of a wintry Palm Sunday morning the two hosts met. The White Rose

of Rouen and the Ragged Staff bore all before them, and the blood of slain men, said one who fought there, mingling with the snow on the earth, ran in horrible wise down furrows and ditches for a two and three miles course. King Harry and the Queen fled northward to Berwick, and the dead corpse of the Lord Welles was borne away to his vault at Methley.

He fell by the sword; the axe accounted for his son and grandson under Edward IV. Then followed John, last of the Lords Welles, who had caught the spirit of the winning side. He was a Lancastrian, to whom Edward was reconciled, a lord who was at Richard's crowning, yet against him in arms at Bosworth field. Therefore he had the name of a safe and cautious man, and as such he was given a king's daughter for a bride and sat as a Viscount in a Garter stall, dying in his bed, honoured of all. At his death the lands of Welles were divided among female heirs.

When Edward IV. beheaded Richard, Lord Welles, there died with him his brother-in-law, Sir Thomas Dymoke, husband of his sister Margaret, and when the division came Methley fell to the Dymoke share. But under Elizabeth the Dymokes did not prosper. Sir Robert, in 1580, is said to have died a captive recusant at Lincoln, and Sir Edward, his son, was the last who could keep his hands on the Methley title deeds. He parted with it to one Harrison in 1583, and before ten years were over, John Savile of Bradley set his initials on his new building of the house, which, with its lands, he had probably bought about the Armada year. With John Savile a true Yorkshireman came in. Rising in Dodworth and Golcar in the fourteenth century, these Sayviles or Saviles, by marriage with the heir of Eland, had the manor of Eland, and in the next generation gained in like fashion the lands of Thornhill with a daughter of that house. Soon half the parishes round about had their Savile, and nearly thirty branches of Savile knights and squires may be reckoned. Baronetcies and peerages came to the race. An illegitimate offshoot of the old Thornhill line gave the Lords Savile of Pomfret, the second of whom, false to both parties, was Earl of Sussex the year before his king finally impeached his treason. The main Thornhill line bred a better man for higher honours in George Savile, Marquess of Halifax, the great Trimmer, "Jotham of piercing wit and pregnant thought," the pleasant cynic who "believed as much as he could" and walked delicately in the middle way.

The first Savile at Methley was the eldest of three notable brethren, of whom Henry, the second son, has the wider fame at home and abroad. "Savillius, vir doctissimus" was the Virgin Queen's tutor in that Greek tongue which in later years she confessed herself to have forgotten. With the Burghley influence and the Walsingham at his back he chose to use them to gain so retired an office as the wardenship of Merton College, where he ruled warden and autocrat, banqueting Queen and Council at the high table in his hall in 1592. Looking around him for a benefice wherewith to supplement the Merton revenues, he coveted the provostship of Eton. For this he was ineligible, but, with the Cecils to aid, had his will at last, being Eton provost in the teeth of all statutes. The friend of Bodley, he assisted the foundation of Bodley's library, and, finding geometry all but abandoned in England, and astronomy neglected, he endowed those Savillian professorships, which endure to this day. Aubrey records of this great don that he was "an extraordinary handsome man, no lady having a finer complexion," and we know something of his Merton manner, for "give me," he would say, "the plodding students. For wits I would go to Newgate. There be the wits." With him as a fellow of Merton he kept a learned younger brother, famous for his knowledge of British antiquities, a taste which he shared with their elder. It is one of the freakish incidents of a family pedigree that his only child,

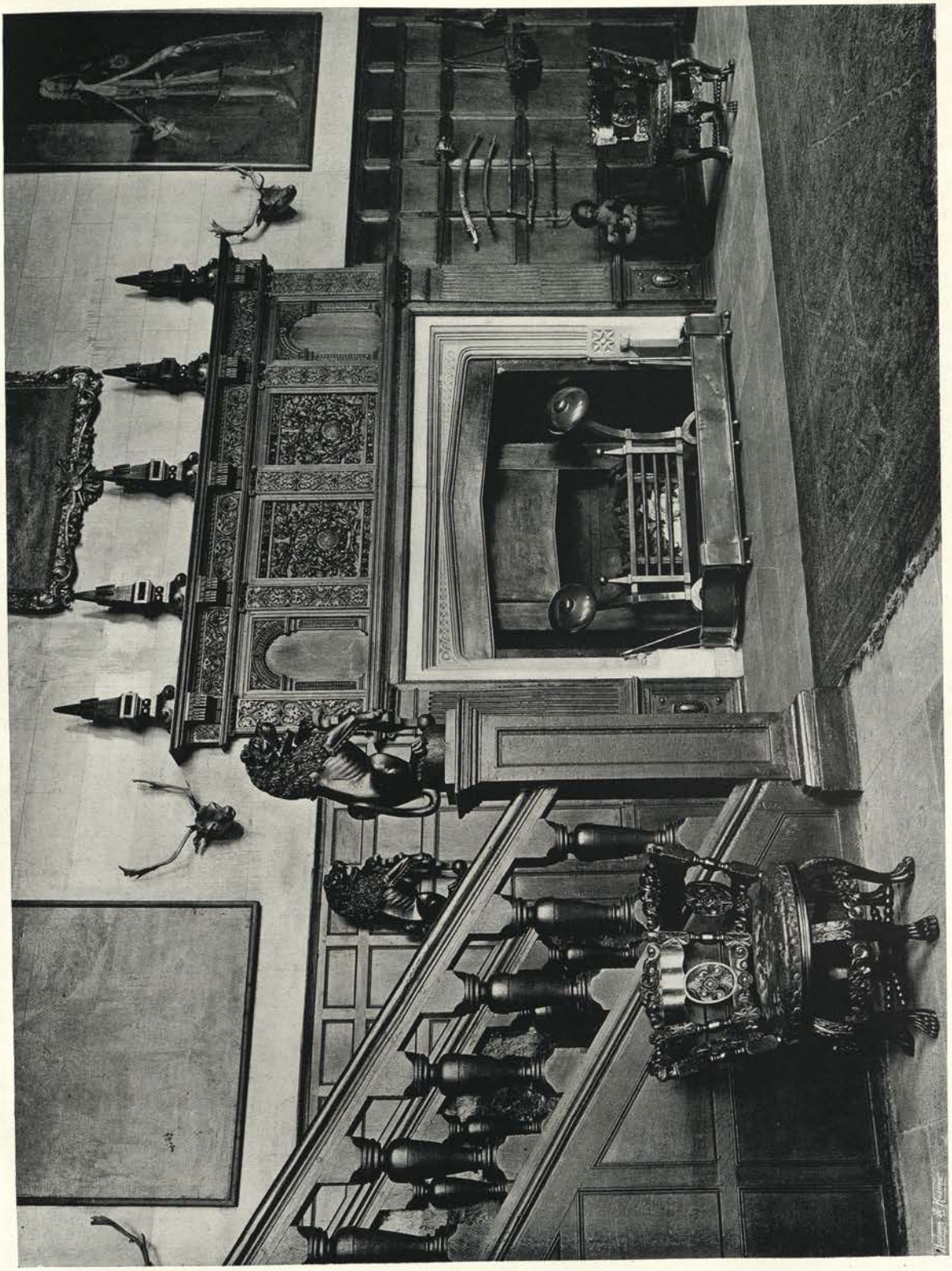
> . . . the learned Savile's heir
> So early wise and lasting fair,

should make him grandfather to so light and scandalous a being as the wicked Sir Charles Sedley of Restoration times.

John Savile, eldest of the three brothers and the builder of Methley Hall, was a lawyer whose progress can be traced step by step—Serjeant-at-Law, Baron of the Exchequer and Chief Justice of the Palatine Court of Lancaster. Advanced by Burghley's influence, his legal life is chiefly famous for that he was one of those Barons of the Exchequer upholding the dangerous doctrine that a king's prerogative allowed him to levy impositions on exports and imports. His private life has a better story, for he was one of the little company that gathered to the first meeting of the Society of Antiquaries in 1572, and Camden knew him as a patron of the study. He died in London, but his heart was carried to his Yorkshire home, and in Methley church the judge in his long robe, flat cap and ruff is carved lying with one of his four wives, on either side of their son, a cavalier in armour.

The elder of his two sons, a baronet and vice-president of the North under Wentworth, had no surviving child, so John Savile the younger succeeded to Methley. As a young man he had travelled in Italy, and the editor of his father's "Reports" records with pride that the ducal head of the house of Savelli in Italy recognised him as a distant cousin, the resemblance of surnames easily bridging the gap of centuries without the superfluous aid of records. Four generations from the Duke's Yorkshire cousin came John Saville, who had the Irish Barony and Viscounty of Pollington in 1753 and the Earldom of Mexborough in 1766.

Methley Hall is still, we may take it, the house built by Sir John Savile the judge, whose I. S, with the date of 1593, appears on part of it. But it has suffered change upon change. Descending as it has done from father to son ever since John Savile succeeded his brother in 1633, each generation has left its mark. The



FOOT OF THE STAIRWAY.

glory of the old house was its long gallery, in whose windows the arms of all the gentle neighbours and kinsfolk of the Wapentake were ranked in shields of coloured glass ; but the shields were sold and scattered in the early Victorian period.

Oulton stone is the material of the mass of buildings, but our picture of the old hall front shows how few details have escaped renewal. The great size of the three hall windows, each crossed by four transoms, will be remarked. With the view of the front of the house before us, we see a great disguising of the work of the first Earl, whose arms are set high in the midst of it, as well as those of his son, the second Earl, in whose time the house within doors was held one of the most splendidly appointed in West Yorkshire for its damasks and gilt mouldings, its Sienese marbles and rich velvets. An engraving of 1822 shows this rectangular block of buildings as capped with a pediment, which held the shield, coronet and supporters as we see them to-day. The roof was edged with a stone balustrading, the windows were sashed and the two imposing bays showed their beginnings as two summer-house-like projections from the ground floor. But, on the death of the second Earl in 1830, the great Anthony Salvin was called in, the restorer of many score halls and manor houses, to whom a free hand was given at Methley, as at Windsor and the Tower, Naworth and Alnwick. To this redoubtable pupil of Nash we owe, doubtless, most that meets the eye to-day at Methley, which is now castellated and mullioned. At least we may say that he left it an imposing mass of masonry. Within doors the old hall keeps more of its ancient character, thanks to sound oak, slow to decay. In a stately room, high wainscoted with timber panels, the lion supporters of the Mexboroughs guard their shields on the newel-posts of a broad oaken stairway to the gallery above the Elizabethan screen, which Ionic pillars support, and which is of the age and character of those at Woollas Hall and Dorton House, but possesses rather more presence and elaboration. Remark on the floor of this hall, hung about with weapons and bucks' heads, two little figures of children—late seventeenth century figures, painted on board, after the curious fancy which came to us from the Low Countries—the one a boy in a full peruke caressing a kitten, the other a younger child still in long coats. The fireplace figured by us has its mantel-panel with a shield of Savile quartered with Golcar, flanked by rude figures of Hope and some less-recognisable virtue. It is of the twin-pillared type, which was the predominant pattern in 1593, when it was made, and so continued into the reign of James I. The staircase, with which another illustration is concerned, is remarkable for the heads of its newel-posts, most boldly pierced and moulded, the lower parts of the posts being carved with strap-work in low relief. The same heads, unpierced, occur at Park Hall, a cognate but rather simpler example.

NORTH-EAST ANGLE.

GLYNDE,

SUSSEX.

WHEN English counties first took metes and bounds, none had a fairer strip of England than Sussex. Glynde is in the midst of this delectable county, well placed, within three miles of the old county town of Lewes. Nowadays it is, perhaps, more to the point to note it as on the road over the hills between Brighton and Eastbourne, upstart fishing ports that have outpaced the Sussex capital.

Among those pleasant chalk hills, the bare green downs ringed with trees, that give the wanderers coming home by Newhaven a sight of dear and familiar things, is this village of Glynde, notable as the first breeding-place of the perfect Southdown sheep. Below it is the Glynde Reach, flowing to the Ouse, a brackish stream on which at high water a boat of some draught may swim. Local tradition makes much of this ritch or reach, and would have you know that the King of France's fleet has sailed here in the old time before us. The Caburn Hill which tops Glynde has a truer story of a still dimmer time, before France was or her kings. For the Caburn, whether it be "Caer Bryn" or no, is an ancient British earthwork and hill-fort; and where the ground has been trenched the spade cuts the walls of wicker beehive huts and turns the ashes of the hearths of Glynde's first wild parishioners.

THE WAY IN.

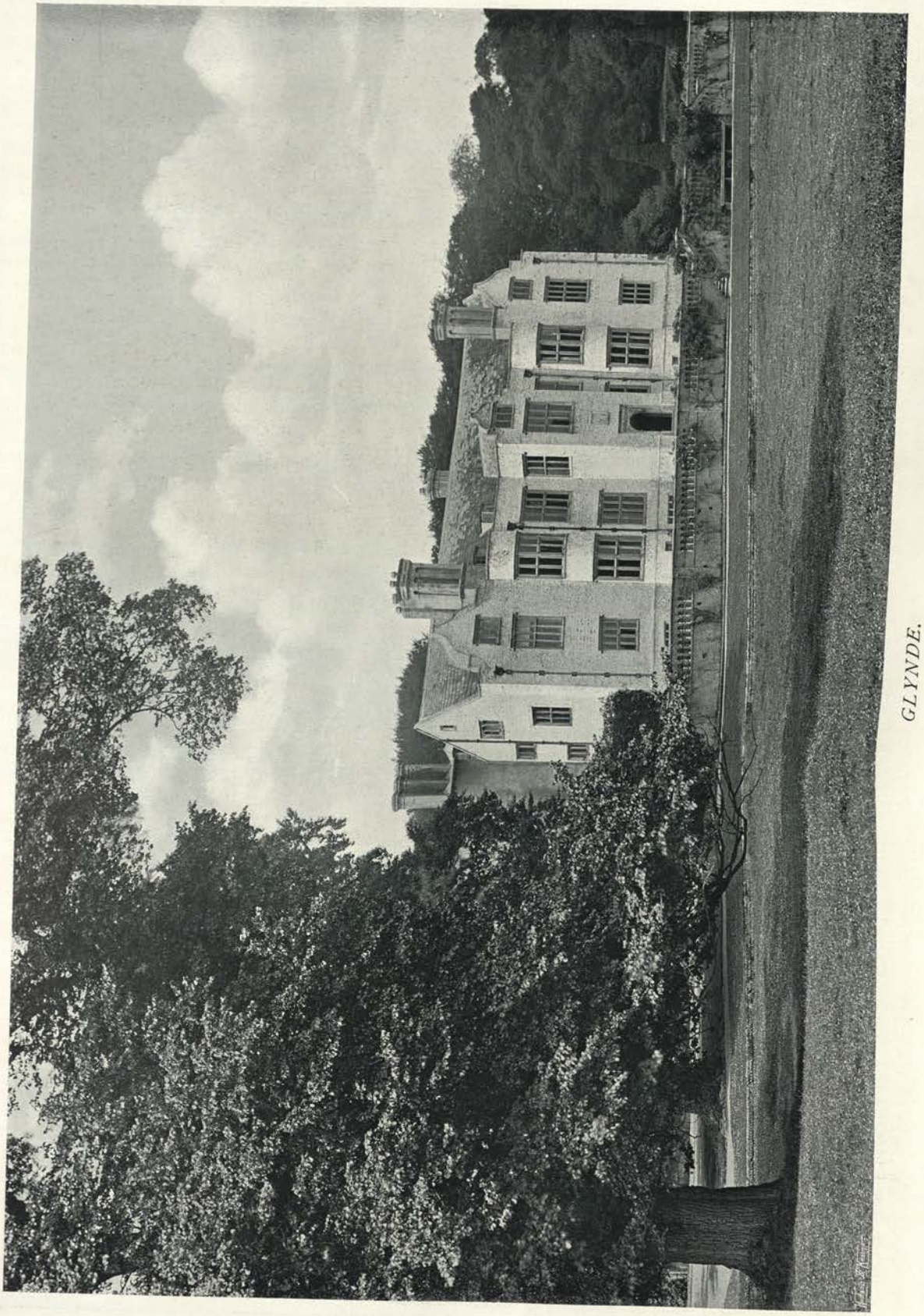
Glynde manor was held of the Archbishop's manor of Malling, a fact which makes the antiquary's task no easier when he comes

to seek out its separate history. Its old manorial lords were a race named Waleys—strangers, for Waleys signifies an outlandish man—and the pedigree made for the Morleys, their descendants, at a time when pedigree-making was an imaginative and untrammelled business, gives them for a first ancestor one Sir Richard Waleys, husband of "Dionysia heiress of the Lord Glynde," from which marriage came a son, another Sir Richard Waleys, Knight, who had issue Sir Godfrey Waleys, and so on for three more knightly generations, until one of the daughters of a last Sir John Waleys carries the manor to her husband Nicholas Morley. A genuine document before us, a "fine" of the eleventh year of King John, shows the true beginning of the Waleys family in Glynde, and, somewhat to our surprise, the facts are not far from those of the old pedigree. The parchment gives us the final concord of a suit between Godfrey Waleys and Ralph of Arderne concerning the Sussex manors of "Glinde," "Teringe" and "Pascinges," and the Kentish manors of "Tainton" and "Newendun." Godfrey, it appears, has sought judgment in the King's Court whether the right in the said manors is with him, as heir of his dead mother Denise, or with the said Ralph of Arderne, who had married her in her widowhood, having a new gift of them from the hands of Hubert Walter, the Archbishop and overlord. Since Ralph now recognises the right of Godfrey, his stepson gives him 100 marks and the Pascinges manor to hold for his life.

Thus we can begin the history of Glynde with the fact that one Denise, evidently the heir of the Archbishop's Glynde tenant, married a Waleys, and that their son Godfrey inherited from his mother. Our next document, a deed enrolled in the Court of King's Bench in 1454, shows that John Waleys, a squire and no knight, son of Sir William and grandson of Sir John Waleys, had four daughters for his co-heirs, of whom Joan, then wife of Nicholas Morley, esquire, joined with her sisters in giving possession—temporary possession as it would seem—of their manor of Glynde to their cousins William and John Waleys. Thus a new family had its foot in Glynde, a Lancashire stock, cadets of Morley of Morley. Settling here, the Morleys had Glynde in their share of the Waleys' inheritance and made it their chief seat, Robert Morley, son of Nicholas Morley by Joan Waleys, asking in his will of 1513 for burial here, and ordering a house and lands in London to be sold for founding in Glynde church a chantry that soon suffered the fate of all English chantries. For eight generations they were here, a family of Sussex squires who married twice with the Pelhams, and gave their daughters in marriage to Darells, Stapleys, Boords and Fagges. During their time the present manor house rose on the site of an older and now forgotten one. Also they bred the most notable man of whom we have any record at Glynde, Colonel Harbert Morley. Born in 1616, he had his learning beside John Evelyn the diarist at Lewes school; but their pathways in life soon divided. Evelyn was for the Church and the Court, although he came very slowly to the King's host in his new foreign armour and was glad to have his quittance and ride home again. But Harbert Morley was the true picture of a stout and upright republican. Member for Lewes when the troubles came, he was one of the first to draw sword for the Parliament, one of the last to forsake the vision of a commonwealth for which England was unripe. In 1642, he volunteered to raise the well-affected men of Sussex, no light task in the county of Sackvilles and Ashburnhams, babe-eating Lunsfords and wild Gorings. But more than one Sussex gentleman's name is on the King's death warrant, and though Arundel was in Royalist hands when Harbert Morley rode down to the country on his mission, Chichester and Morley's own borough of Lewes were for Parliament. Morley and his neighbours, Anthony Stapley, Sir Thomas Pelham and Sir Thomas Parker, being deputy-lieutenants, were to put their county into posture of defence and to disarm all who would not join them. It does not appear that he was with Waller and Browne when they turned aside from their march towards Chichester to blow in the castle gate of Arundel with a petard and seize the malignants therein. But before they attacked the weak walls of Chichester, where a party of cavaliers had assembled, Colonel Morley rode up with "three troops of horses and two companies of dragoneers." The result broke down all cavalier resistance in Sussex for a year to come, and Harbert Morley, busied with shipping off unhappy Royalist prisoners to the Indies, had the thanks of the Parliament for his zeal.

Another occupation, which must have made many a Sussex manor house ring with curses on him, was Harbert Morley's work as a sequestrator of Royalist estates. There was more fighting for him the next year, for Hopton, who carried Winchester and Cowdray and retook Arundel by surprise, advanced on Lewes, only to be beaten back by the vigilant Morley. When Arundel, a very shuttlecock of a castle, was again flying the Parliament's banner, Morley was joint captain of that hold looking down on a deserted town, the windows all broken by gun-shot. By this time all Royalists in the county knew Morley, "the crooked rebel of Sussex," for their most obstinate foe, and a roughly-handled clergy complained bitterly of his hard dealings with them. It is with some surprise that we find Harbert Morley's name missing from those who signed the King's death warrant. He was, indeed, named as a judge, and for three days he watched the trial in Westminster Hall, but neither signed nor sealed, a fact which years afterwards saved Glynde to the Morleys. After 1653 he lived privately at

WEST ENTRANCE IN QUADRANGLE.



GLYNDE.

TO THE WEST GARDEN.

THE GALLERY.

Glynde. He could not abide even such kingship as Cromwell's Protectorate showed him, and allowed the gout to be his excuse for not taking his seat when elected for Rye. But when Oliver was dead, the county and Lewes borough both elected the Colonel, who came up to London to join Richard Cromwell's council and hear unwelcome talk about the advantages of a monarchy. Parliament, he found, had grown lax in its manners during his absence. Harbert Morley was ready like an old soldier to stand for discipline; and even the Speaker, who had interrupted a member by moving for candles to be brought in, drew the rebuke of the squire of Glynde, and was told that, "while another speaks, you ought to sit down, Mr. Speaker." All the tales of him, and there are many, show a man dauntless in his duty. When General Lambert and the Army marched on the Parliament it was Harbert Morley whom the hectoring general had to face in Palace Yard, Morley with a pistol in hand and swearing to put a bullet in Master Lambert if he came a step further. The better part of valour came upon the general, who answered curtly, "Colonel Morley, I will go another way, though if I please I could pass this."

In the last days of the Commonwealth, for which he had fought, Colonel Morley was Lieutenant of the Tower, and with a more pliant spirit might have taken the wind out of Monk's sails and made a duke's seat of Glynde. His old schoolfellow Evelyn was keen to see the part Morley might play, pressing him to act without Monk, "and have all the honour." But he remained doubtful, having, perchance, his own value for a turncoat's honour. A letter of approval under Evelyn's hand shows that even that obstinate, although timid, cavalier could see Morley "free and incontaminate, well-borne and abhorring to dishonour or enrich yourselfe with the spoyles which by others have been ravish't from our miserable yet dearest country." So Monk had his chance and took it, and the Lieutenant of the Tower—"O the sottish omission of this gentleman," wailed Evelyn—bought a pardon at a cost of £1,000 and retired to Glynde, where "the Baron of Sussex" died in his bed some seven years after the Restoration. His only son did not long survive him, and at his death Glynde passed to the Trevors. Thus the long line of succession was at last broken, for the Trevors had no Morley blood. William Morley, the last squire of his race, had married Elizabeth Clarke, who at his death became wife of John Trevor, to whom she brought the Glynde lands. Like that of every other gentle family of Wales, the family tree of Trevor soars into the clouds like Jack's beanstalk, and a body climbing it to the top might find himself in Eden garden. But the first Trevors with whose doings the world outside the marches of Wales may concern itself were among the five sons of a John Trevor buried, the year after the Armada, in St. Bride's, Fleet Street. Four of these sons came to the honour of knighthood. The third son, Sir Sackville Trevor, whose portrait in his commander's scarf now hangs on the wall at Glynde, was a sea captain in the fleet that sailed to bring Prince Charles and the Spanish Lady from Santander, and from his ship, the Defiance, was thrown out the rope

that saved a prince whose boat was drifting out to sea the night of a stiff gale. Commanding a squadron in the North Sea, he took the St. Esprit out of the Texel in 1627, which, if we may trust a complimentary letter of James Howell, was "one of the best exploits ever performed." The youngest son was Sir Thomas Trevor, who, although one of the twelve judges giving judgment for the Crown in Hampden's ship-money case, yet refused the King's summons to come to his Oxford Court, emphasising his refusal by hanging one of the Royal messengers for a spy. This stern judge's brother, Sir John Trevor of Trevalyn, was a leading Parliament man under the Commonwealth, as was his son, Sir John the younger, both of them hedging in time in the Restoration year. John the younger bought a secretaryship of State under the restored monarchy. Strangely enough, his wife Ruth was daughter of John Hampden of Hampden, against whom his father had made his famous decision. By her he was father of the John Trevor whose marriage settled him at Glynde on the estate of his wife's first husband, William Morley.

John Morley Trevor, eldest son of William Morley's widow, begat a round dozen of children. But only one son survived him, a John Trevor, Lord of the Admiralty and member for Lewes, the last of the "Squire Trevors" who were at once lords of Glynde and of the Welsh lands. Hot Welsh blood had been inherited with the lands, for when Squire Trevor was carried to the Glynde vault, in 1743, the sword wounds of a duel were in his body. At his death the Welsh estate was parted among eight sisters, and his second cousin once removed, Richard Trevor, Bishop of Durham, had Glynde with an injunction, faithfully obeyed, to have a care of the Miss Trevors. They figure in Horace Walpole's letters, and with their cousin, the bishop, escape well through that ordeal. The bishop himself loved Glynde, where traditions of his open housekeeping and his life as a generous Sussex landlord remained long after his day. The bequest may have tempted my lord from his Northern flock, for the bishop seems to have lived most of his year at Glynde, where he pulled down the old church, with the delighted acquiescence of its patrons, the Dean and Chapter of Windsor, rebuilding it with neat hideousness and setting his arms on the new pediment. "Elegance and comfort," says the delighted topographer Horsfield, "are happily combined. The greatest contrast prevails between this elegant structure and most of the Sussex churches." In one of this elegant building's vaults the bishop was laid in 1771. His elder brother, the fourth Lord Trevor, was his heir here, Horace Walpole's correspondent, who on the death of the last Hampden of Hampden had that estate also and became Viscount Hampden. Two sons succeeded in turn, and then Glynde passed to the Brands, who come from Hertfordshire, where many households of this family had dwelt time out of mind in the parish of Great Hormead. By reason of the marriage of Thomas Brand of the Hoo with Gertrude Roper, daughter of a younger son of the Teynham Ropers by a daughter of John Morley Trevor of Glynde, the Brands had Glynde in

ENTRANCE HALL.

1824 by bequest of the third Viscount Hampden of the Trevor family. Thomas Brand, eldest son of this marriage, succeeded as twentieth Lord Dacre to a very ancient barony by writ. But the good public service of a Brand revived for this family the Viscounty of Hampden. Henry Bouverie William Brand, younger brother of the twenty-second Lord Dacre, was member for Cambridgeshire and senior Liberal Whip when he was elected without opposition to succeed Speaker Denison, and for twelve years he ruled the House, suave and firm as a Speaker should be. Irish opposition made some of those years stormy ones, organised obstruction perfecting itself until Speaker Brand brought Parliamentary procedure to a crisis in 1881 by refusing, after a sitting of forty-one hours, to hear more speeches. A limit was set to obstruction by his bold action, and legislation followed giving new powers to the Speaker. During those troublesome days Glynde was the refuge in which the Speaker could forget, as landlord and farmer, the vexations of Westminster, and preserve that imperturbable temper for the sake of which Gladstone held him the best Speaker of his century. On leaving the chair he was created Viscount Hampden of Glynde, a title which over-shadowed the old barony of Dacre to which he succeeded on his brother's death in 1890. His grandson, the third viscount, has his seat at the Hoo, and Rear-Admiral Brand, the Speaker's second son, is lord of Glynde and the Sussex manors.

Glynde Place, as we have it to-day, remains, in spite of many changes, a characteristic Sussex manor house of the Elizabethan age, roofed in with Horsham stone. William Morley was its builder, grandfather of Colonel Harbert, the republican. Its front, however, looking bleakly down rolling ground towards the east, is the work of Richard Trevor, the Bishop of Durham. Seeing that this prelate made a clean sweep of the Gothic walls of Glynde church, a portico and pediment might be looked for in the new house front. Yet here the bishop showed a taste rare enough in his day, and his eighteenth century work, with its three ogival gables, its bold bays and mullioned windows, at least does not affront the older pile behind it. By the bishop's porch we gain the wide entrance hall, whose columns and busts show where his lordship at last loosed his classical fancy. Behind this lies the inner court. Over the western entrance to the quadrangle we look up at the builder's arms. Below are the initials and date, W . 1569 . M, and on the frieze above the pilasters framing the shield is William Morley's Italian "word" of SPERANZA MI DA LA VITA. Many changes have been made within the thick walls, flint-faced over chalk, of William Morley's building, and it is hard to say where was his main hall; but two rooms remain with the Elizabethan stonework of their fireplaces showing arms and badges of Morley and Waleys. The gallery with its large post-Restoration panels is now the chief room at Glynde, and is full of portraits, mainly of those Trevors who had their chief seat here.

THE WEST SIDE

THE GRANGE,

HONITON, DEVON.

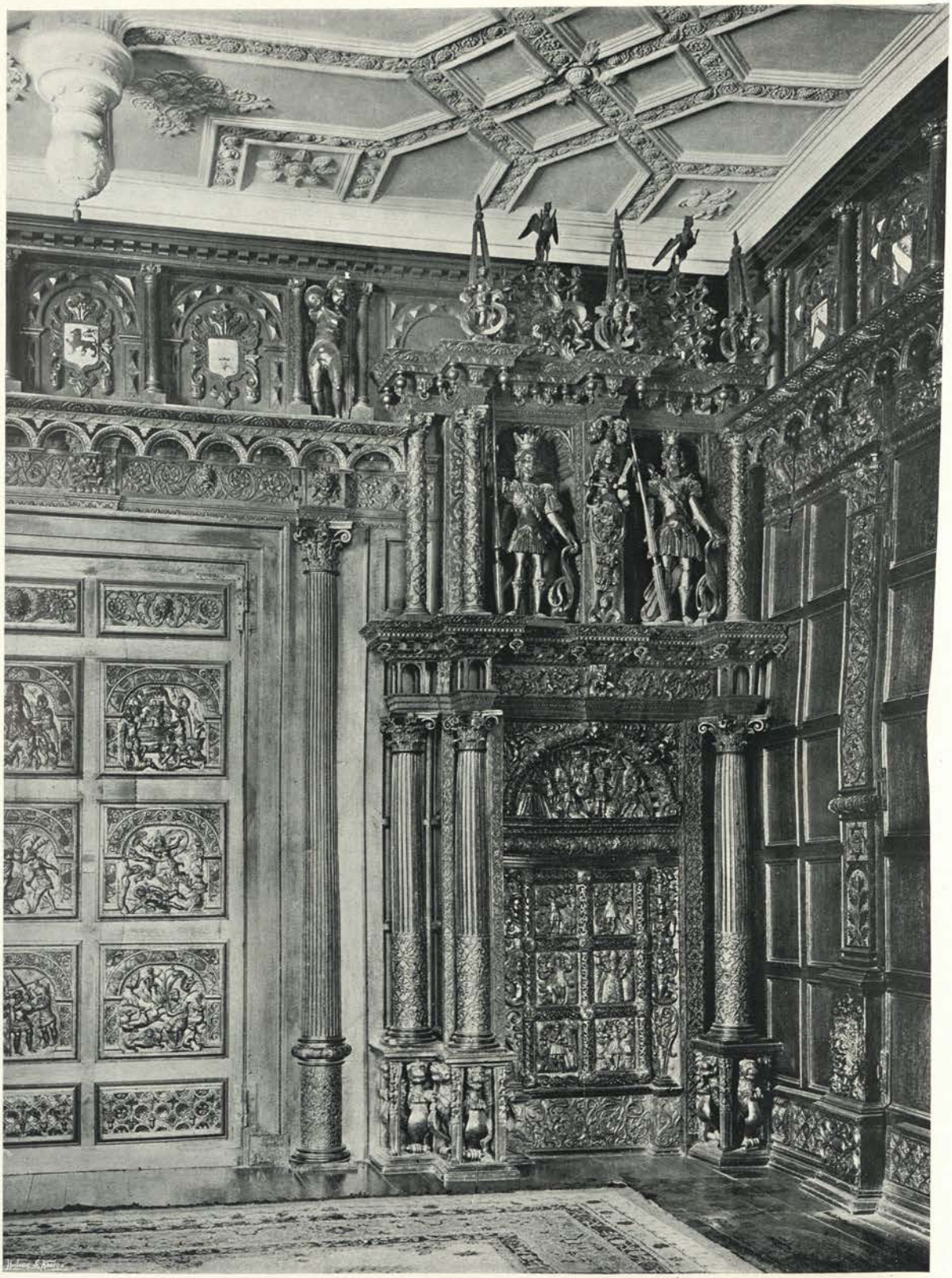
ON the borderland where Devon, Somerset and Dorset join are the mass of lofty heights, with long flat tops, covered with ancient furze and new pine woods, and deep precipitous coombes, with rich pasture at their bases, known as the Blackdown Hills, of which the series of cliffs and coombes bordering the great bay of Charmouth, from Sidmouth eastwards to Beer, are the most southerly extension. North-east of Honiton there is, on the top of one of these hills, the largest prehistoric camp in Devonshire, known as Hembury Castle. Below it, in the parish of Broadhembury, is the beautiful old house of Grange, the splendid Jacobean drawing-room of which is here illustrated.

The estate was part of the Church lands purchased by Sir Henry Wriottesley, afterwards Earl of Southampton and Lord Chancellor, having belonged to the Abbey of Dunkeswell. Not far off, at Killerton, was seated the ancient Devonshire family of Drewe, and one of them obtained a high legal post, being Recorder of London and Serjeant-at-Law in the reign of Elizabeth, in the last year of whose reign the Recorder, Edward Drewe of Sharpham and Killerton, bought the property from the Earl of Southampton, and began to build the house at Broadhembury. The ancient grange or barn of the abbey gave it its name. The Serjeant and Recorder died in 1622, and was succeeded by his son Thomas, who completed the house, and was also knighted by James I. at his coronation. He sold Killerton to Sir Arthur Acland, whose descendant, the present Sir Thomas Acland, now owns it. But the Drewes continued to be one of the leading Devonshire families and to own Grange, the last of the family, daughter and co-heiress of Mr. Edward Simcoe Drewe of Grange, High Sheriff of Devon in 1845, marrying Mr. John Arthur Locke of Northmoor House, Dulverton. In the eighteenth century a good deal of mischief seems to have been done, under the guise of improvements, to Grange. The court on the western side was filled in, and the original grey stone was in part overlaid with stucco, and the stone-mullioned windows were removed from part of the front. Only one remains on the eastern front. How many fine old Elizabethan houses were treated in this way, with a view to bringing them into line with a very faint recollection of what the owners thought was "classical," the pages of this volume more than once show. Still, the effect is not always bad. It is the substitution of plaster for stone, not the insertion of sash windows and classic cornices or pediments along a whole front, which does mischief. When the house was described by Jones in the "Views of Seats of Noblemen and Gentlemen" in 1829, it was believed to represent the letter I, standing for the initial of the name of James I., as the favourite E shape did for that of Elizabeth. But as the house was planned and partly built before his accession, the only intentional change needed would have been to shorten the wings and leave out the central projection. At the northern end is a quadrangle believed to be part of the original buildings of the abbey farm, and a stone fireplace existing there suggests considerable antiquity. The house was formerly approached by an avenue of silver firs of great size and age, some of which remain, and it is probable that the entrance may have been originally through the very fine gate of hammered iron which now forms the entrance of the old garden. The design is of scrollwork, surmounted by the arms of the Drewe family, whose portraits formerly filled the house, and whose arms, with those of a number of distinguished families allied by marriage, still decorate the rooms in oak and in plaster. The property was recently purchased by Colonel Gundry, the present owner. The house contains a portion probably dating from the days of the abbey grange; but the Drewes must be given full credit for the fine chimneys, the vanes, many of which were pierced with the initials of the various owners and their wives, and the extremely good panelling and mouldings of the interior, work which equals any of its kind in Devonshire.

The landings of the principal staircase are inlaid with their arms, and some of the principal rooms on the first floor are oak panelled and very highly decorated. The West Country habit of cutting armorial bearings in stone, of great size and in high relief, over the chimney-pieces is also seen here to advantage. The fine old Tudor house of Whitestaunton, near Chard, the property of the Elton family, should be compared with Grange in this respect, while the plaster-work in parts of it may possibly have been done by the same artists. In one of the rooms at Grange is a large achievement of arms in stone, showing the bearings of Sir Thomas Drewe, impaled with those of his wife, the daughter of Sir Edward Moore of Ockham

THE DRAWING-ROOM.

THE WEST SIDE OF THE DRAWING-ROOM.



NORTH-WEST CORNER OF THE DRAWING-ROOM.

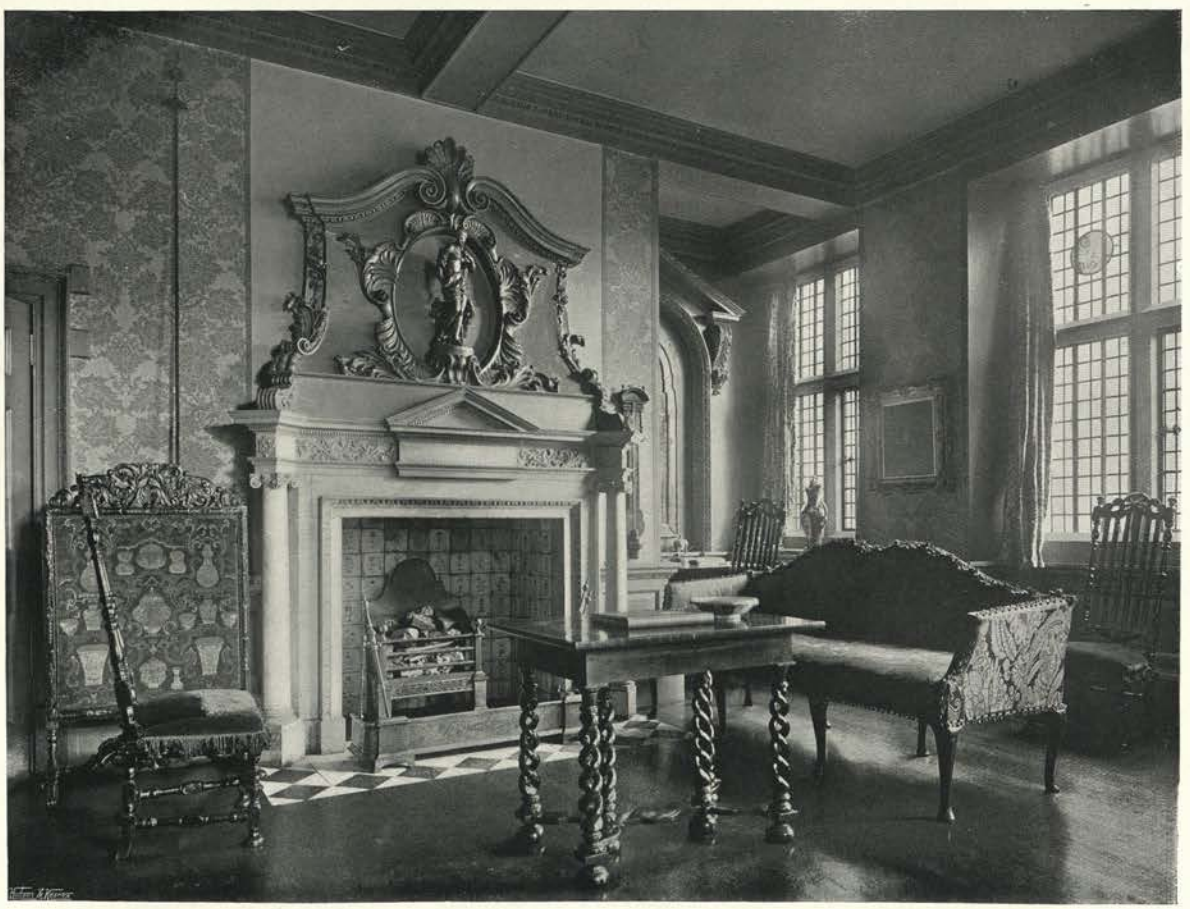
in Hampshire. The Drewe arms are also seen in painted and embossed plaster in the bedrooms. The great Spanish architects used heraldry so effectively and splendidly in all kinds of buildings that it seems just possible that the Devonshire squires, so many of whom had connections who went abroad in various capacities, whether of trade, adventure, or war, had brought back with them the taste for this kind of ornament. It is seen in its highest development at Grange in the oak drawing-room, the most beautiful and elaborate chamber in the house. The general design is as follows : Each side is divided up by flat, highly-decorated pilasters, springing from bases which divide also a low decorated dado. Between the pairs of pilasters are fifteen flat panels in rows of three. Above these is a rich arcade, with pendants suggesting a second arcade, and in the compartments, divided each from the other by a small Corinthian column in full relief, is a coat of arms under an elaborate arch. These coats run the whole way round the room, each shield charged with the bearings of the Drewes, and of the families into which they intermarried. Among these are Fitzwilliam, Moore, Champernowne, Le Baron, Le Cross, Wynyard, Pridaux, Sparrow, Bidgood, Davie, Cholwick and many more West Country names. The ceiling is of geometrical design in plaster, with pendants. The very fine and boldly-designed mantel-piece is surmounted by the Royal arms and supporters, admirably designed, and two atrocious female figures, in Elizabethan petticoats, standing for " Peace " and " Plenty." The door at the western end of the room is carved with scenes from Ovid's " Metamorphoses." The writer of an interesting and very full account of this old house, in the *Devon Notes and Queries*, one of those excellent quarterlies devoted to local subjects now, fortunately, commonly published in our county towns, states that before the dispersal of the Drewe possessions at Grange, the muniment room contained a very curious pair of " armouries " kept at the house. In one were no less than 3,600 coats of arms, arranged in alphabetical order as to the names of the owners. The arms were painted on hand-made paper, and bound in vellum. Eighteen shields were on each page, all named and described in sixteenth century writing. They were by no means confined to the coats of Devonshire families. The second scroll was also a general armoury, but arranged in order of the annals in the coats—first lions, then lesser beasts, birds, fishes, reptiles and insects ! There were upwards of 5,040 coats of arms emblazoned in this odd heraldic natural history.

A word should, perhaps, be said as to the very remarkable country lying at the back of Grange, and towards the sea. These Blackdown Hills are in their way much more remarkable than any other group on the South Coast of England. It was their structure, and the evidence of the section of the series of no less than five precipices, each separated by a " combe " and facing the sea, which caused Dean Buckland to think that they were direct evidence, *in situ*, of the Noachian Deluge. The fact is that they were once topped with chalk, which chalk remains in full quantity at Beer, but gradually shelves away upwards, till on Salcombe Hill nothing is left of it except the remains of the flints formerly embedded in it. But on the flat tops of Salcombe Hill, Dunscombe and Lincombe, millions of these flints remain, and among them a very large proportion of what were once seashells, especially sea urchins and also sea sponges. The older geologists thought that they had found there direct evidence that " the Flood " had raised the sea more than 500ft., and had caused it to overflow these flat hilltops, leaving all the shells and sea beasts on the surface. The red marl, which lies at the foot of the cliff in the lower strata, is also interesting geologically. It yielded the first specimen of the gigantic Cheirotherium, the footprints of which, on hardened sandstone, had long caused great curiosity. When it was dug out the fishermen stated that they had seen the bones of such beasts before, and that they were known as " marl-toads." On these cliffs a scarce form of wild pea grows, which is the favourite food of that rare butterfly the Lulworth Skipper, which may be caught in numbers by those who care to seek them.

TREASURER'S HOUSE, YORK.

UPON the site of Treasurer's House, in the venerable city of York, there has stood a building wherein men have conducted weighty affairs, from a time "to which the memory of man runneth not to the contrary." The great Roman road passed the very door, the soldiers of Cæsar have often marched by, and there are those who think the famous Sixth Legion had their barracks on the spot, foundations of walls and columns having been discovered 12ft. below the level, between the Aldwark and the Minster, where the military buildings are believed to have stood. The situation of Treasurer's House is unique indeed, and its Jacobean frontage rises in the angle of the city walls, under the shadow of the great Minster which it views in admirable perspective from the north-east, surveying the magnificent range of the walls, buttresses and windows of the choir, and having, perhaps best of all, the fair prospect of that wonderful chapter house—*ut rosa flos florum sic domus ista domorum*—which is the delight and admiration of all lovers of English architecture.

We might, perhaps, search England vainly through to find a parallel for this magnificent grouping of splendid architecture. The surroundings of mediæval buildings — including St. William's College, probably the most interesting Edwardian ecclesiastical lodging in the North—constitute a truly exceptional setting for the house, which contrasts well with the great fabric under whose shadow it stands. We cannot forget that here has passed much of the strenuous history of former times, nor that many great kings, princes and prelates who have made history have received hospitality and shelter during 800 years at this very place. The oak



THE GREEN PARLOUR.

A GEORGIAN STAIRCASE.

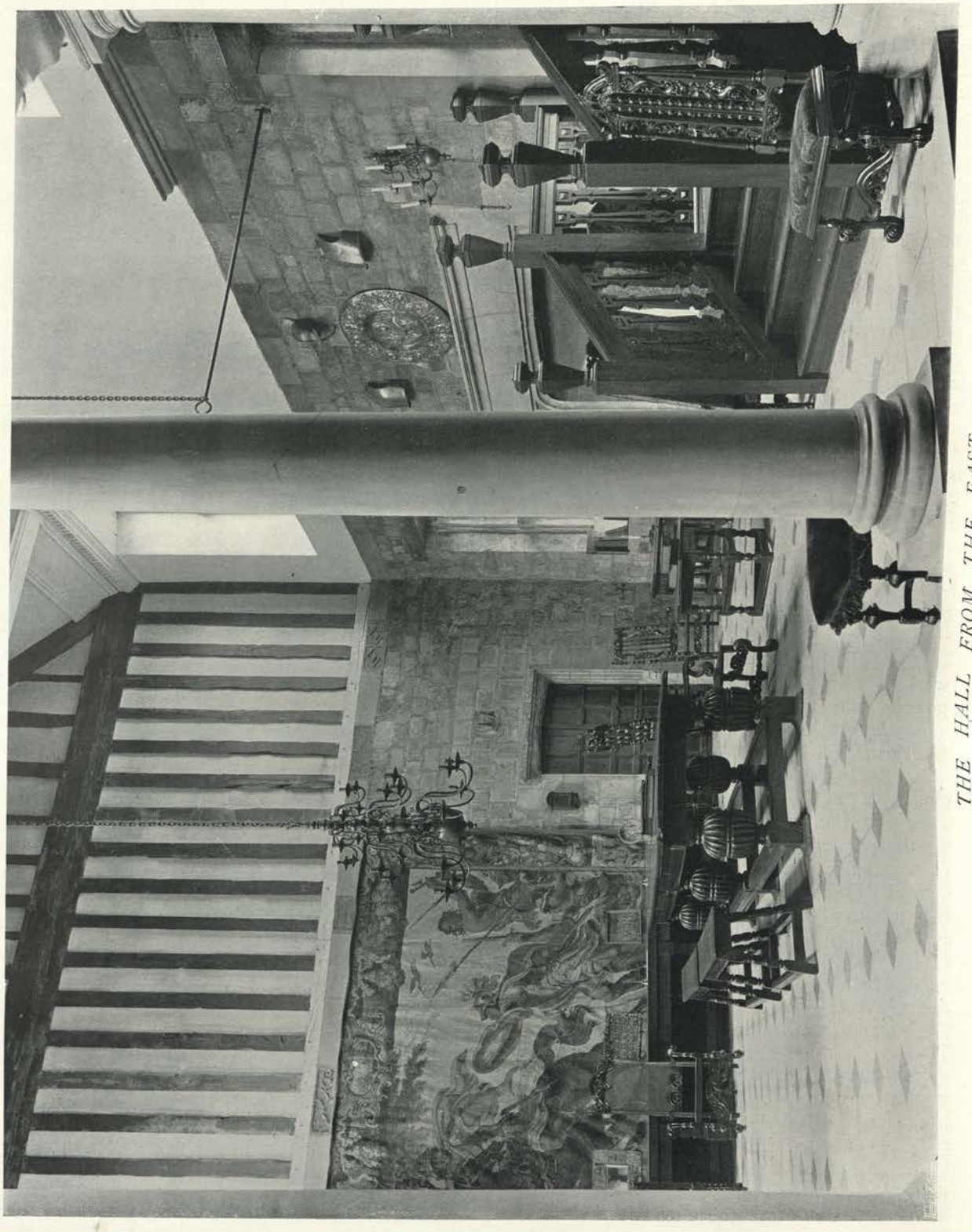
THE TAPESTRY DRESSING CHAMBER.

timber out of which the beams of the house were hewn must have been growing even a thousand years ago in the great forest of Galtres, which up to the seventeenth century extended even to the walls of York.

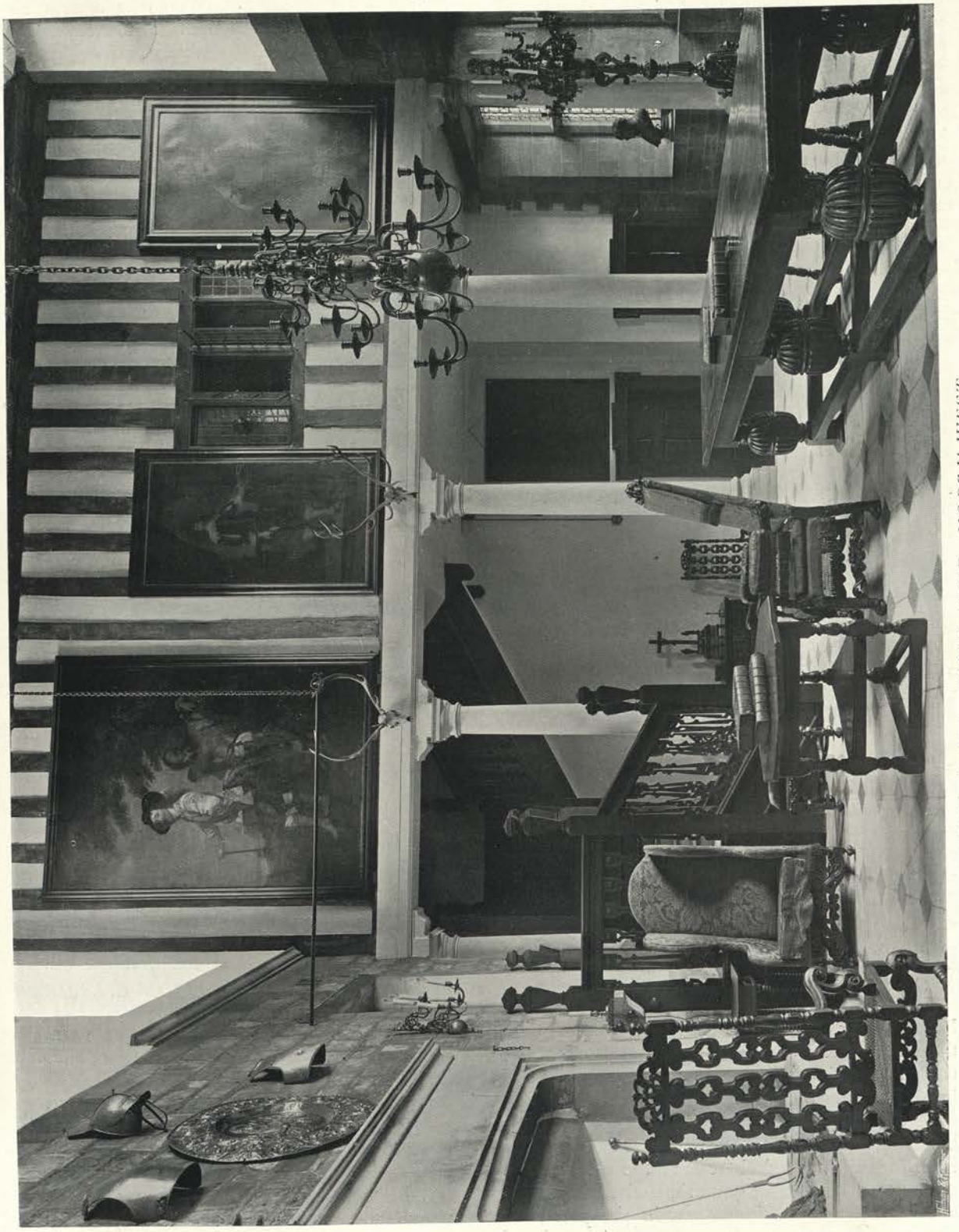
The history of Treasurer's House goes back to Conquest time and to Archbishop Thomas of Bayeux. It was he who repaired the damage that had been inflicted upon the Minster, erecting new transepts and nave, with the aisles to the west of the small pre-Norman stone church, which he reroofed and utilised as the choir, thus making good the consequences of the neglect from which the sacred edifice had long suffered. He appointed a Chancellor, Treasurer and Prebendaries, building suitable residences for them, so that Treasurer's House, as such, was then first brought into existence. One Radulphus was appointed the first Treasurer in the year 1100, and there followed a long succession of Treasurers of York, among whom was that William the miracle-worker, who is the patron saint of the adjoining St. William's College. The duties of the Treasurer included the care of the Treasury, the charge of the fabric of the Minster, and the proper control of all persons therein, save that his authority did not extend to the charge of the choir, which was within the province of the Dean and Chapter. The Treasurer supplied lights to the altars, and in his care were the altar vessels and the valuable and costly vestments which belonged to the church.

The office came to an end in the reign of Henry VIII., the last Treasurer being William Clyffe, who in 1538 resigned his dignities and some of his possessions to the King for a reason which seemed to be unanswerable—that the church, "having been plundered of all its treasure, had no further need of a treasurer"—*abrepto omni thesauro, desiit thesaurari munus.* Successive Archbishops purchased it in turn, until Thomas Young, Elizabeth's Archbishop, devised it to his wife, Jane, for life, and then to his son George. This George Young appears to have stood high in the favour of James I., who knighted him at Whitehall in 1603, and it is recorded that the King and Lord Sheffield, President of the Council of the North, were entertained by him at Treasurer's House, and that there eight Yorkshire knights were made. He no doubt did much to bring the earlier house into harmony with the taste and requirements of his time, and make it fit to receive his Sovereign. The south front is typically Jacobean in character, the chief classical feature being, as usual, the pillared porch, whose upper columns support nothing — not even a pediment as at Hanford.

IN THE DINING PARLOUR.



THE HALL FROM THE EAST.



THE HALL FROM THE NORTH-WEST.

Treasurer's House had by this time lost all relation to the Minster, for whose service it had been raised. It was sold by Thomas Young to Sir William Belt, Recorder of York, and in Cromwell's time it passed to Lord Fairfax of Denton, and subsequently to Mr. Aislaby of Ripon, who is said to have been killed in a duel with rapiers by Sir Jonathan Jennings for having shut the gates of Treasurer's House upon Miss Mallory, daughter of Sir John Mallory of Studley, sister of his second wife. Mr. Aislaby and his wife are buried in the choir of York Minster. His son, John Aislaby, entertained at his house James, Duke of York, who came with the Duchess, and we read that the Lord Mayor and Corporation were deemed by the King not to have shown sufficient respect to these Royal personages in waiting upon them in the Presence Chamber of Treasurer's House, and it would appear that His Majesty showed his displeasure by taking away many of the ancient privileges and charters of the city, which were not restored until some time afterwards.

After 1698 the house was in the possession of one Mr. Squire, who redecorated much of it, the parlour being a fine example of this date. It was subsequently divided, and passed through several hands. The north-east portion appears to have been permanently separated, and was owned by the first Lord Middleton.

The city of York must deem it a fortunate thing that a house so intimately connected with its history has fallen into the hands of those who value it. Future generations may be led thereby to realise that, despite the modern improvements which are daily going on in the ancient city, they have a precious heritage to treasure and preserve. As citizens they possess in their ancient buildings priceless remains, and they should be encouraged not lightly to destroy anything, remembering that, in order to gratify some sudden and fancied idea of progress, we have no right to injure or remove the wonderful and irreplaceable work which has been fashioned with such infinite pains and loving care by dead Englishmen, whose names have been prominent in history, and some of whose deeds are embodied in legend and romance.

DOORWAY IN DRAWING-ROOM OPENING ON TO THE RESTORATION CHAMBER.

The house has been re-created and restored, as was inevitable, if it was to be made a dwelling-place suited to the needs and comforts of modern times. When Mr. Green first saw the house it was in three portions, much of it being built round, and he bought one of the portions as a residence, but found so many interesting structural features and remains of former times that he was encouraged to purchase the two remaining houses, and was thus enabled to bring back the house into something like its original condition. The restoration is not put forward as faultless, but

THE SOUTH FRONT FACING YORK MINSTER.

nothing was done without authority from evidences left. It is right to leave all old work untouched, if possible; but this cannot always be done, and it was found that in some portions of the house alterations had been made, as in the insertion of sash windows, that seriously interfered with the stability of the old structure. It was, therefore, deemed best to replace the mullions and transoms, of which evidences were clearly traced. The banqueting hall is of the late fifteenth century, but another room, now removed, had been placed in the upper part of it, probably by Sir George Young about 1620. The fireplace and base mullioned windows on the east side apparently belonged to the time of Henry VIII., but they were bricked up, and have only recently been uncovered. The basement has two early doorways, and a fourteenth century head of Queen Philippa, now in the hall, was found there in the excavations. Owing to the house having been divided from time to time, it was almost impossible to put it back exactly into its original condition, and it is a happy feature that the evidences of various periods rest upon it. The main object was to give an idea of the rooms and furniture of various periods, while it was also endeavoured to make the house inhabitable. The restoration took place in 1897, Mr. Temple Moore being the architect, and there is an added interest of the old structure in that it was occupied by King Edward and Queen Alexandra, then Prince and Princess of Wales, in June, 1900.

The hall has necessarily undergone much reconstruction. At the south end the half-timber work is the original repaired, but the windows are modern insertions. Of the north screen only the upper portion is original, and the stone classical columns are modern reproductions of broken and unusual columns which were found *in situ*. The fine arched fireplace is original, but part of the architraves have been restored, and the stone blocks represent the original level of the floor, while the brick herring-bone work at the back of the fireplace is original, and probably of the fifteenth century. The head of Queen Philippa, which has been referred to, will be seen over the doorway in the view of the hall from the east. The main doorway is original, but the door itself is a reproduction, while the staircase is a copy of one in St. William's College. Much fine furniture is in the hall, and the long Jacobean oak table was brought from Bradfield Hall, Slough, while other pieces of furniture belong to the times of Charles I., James II. and William and Mary, and there is much else in the fine apartment to interest the visitor.

The Green Parlour—a typical seventeenth century apartment—is thoroughly suited to the good and unusual chimney-piece which it now contains, it having been moved from the hall, where it had been placed in front of the original Tudor arch. The staircase in the inner hall is of good design, and the William and Mary mirror, standing on an elaborately carved Chippendale console, harmonises well with it. The oak panelling and tapestry of the dressing-room, which we illustrate, were found under the wall-paper. The Blue Drawing-room—a good example of the Queen Anne style—is, no doubt, another result of the Squire occupancy, and its furniture, some of which came from Bradfield Hall, has been admirably chosen to suit it. Many other features of interest does this beautiful old house contain, such as the apartments occupied on the occasion of the Royal visit in 1900. Indeed, it has become a model of careful preservation and tasteful furnishing, with notable pieces of the cabinet-maker's art during the seventeenth and eighteenth centuries. The city of York owes to Mr. Green's zealous and informed care the preservation of one of its most historic and picturesque domestic buildings, which, but for him—degraded into separate tenements—would have sunk into inevitable decay and destruction. Long may it now be preserved as a memorial of his good work and a valuable exemplar of the homes of our ancestors.

LANGLEYS, ESSEX.

GREAT WALTHAM is a village on the tree-bordered highway between Chelmsford and Braintree. It is no further from London than Southend, from which an army of active Cockneys advance daily upon the City; but mid-Essex is as yet without even a week-end crowd to break its village silences. In Great Waltham parish is the manor of the Langleys, who held it in the days when Agincourt was fought. But in the days of the Tudors the Everards had succeeded the Langleys in possession; and when King James came from Scotland in 1603, making knights to right and left of him, one of those upon whose shoulders fell the honour-conveying sword-tap was the eldest son of the Everards of Langleys. If it was he who gave us the chimney-pieces and ceilings of our illustrations, we heartily approve of the sword-tap, for they are quite remarkable examples of the stone and plaster work of this age. The latter, in the cases both of the barrel-shaped ceiling in the library and of the flat one in the dining-room, are of the type which lays stress upon its intricate panelling. The shapes of the panels are elaborate, their ribs deep and the rib fillings rich; the decoration of the panels themselves is comparatively simple, consisting of flat scrolls and strappings, in the case of the dining-room relieved by occasional masks and shields. The ceiling in the long gallery at Blickling bears some resemblance to these, but is on a bigger and more ambitious scale, and, therefore, finds scope for a series of large panels with figure subjects. But ceilings quite cognate to those at Langleys nowhere appear in this volume, though coeval examples are very numerous. And we may say the same of the two chimney-pieces; they fully belong to their period, but differ decidedly from their fellows. Utterly opposed as they are to the Bolsover series, they resemble them in the one quality of originality. It is usual to find them with caryatides; strapwork and arabesques are the stock-in-trade decorative motifs for pilaster and cornice; panels of Peace and Plenty, of Justice and Charity are frequent; bas-reliefs of Biblical or heroic subjects are not rare. But look through the series of Jacobean houses which we present, and you will find no exact counterpart of the Langleys chimney-pieces any more than of the

SOUTH FRONT.

THE DRAWING-ROOM.

THE DINING-ROOM.

CEILING OF DRAWING-ROOM.

Langleys ceilings. Sir Anthony Everard certainly discovered craftsmen with ideas and fancies of their own to decorate the house which he left no son to inherit. His nephew Richard was a politician rather than a builder. Although King Charles made him a knight and a baronet early in his reign, he had a republican mind. In the troublous days of 1643 he was a committee-man of the Parliament, which picked him as a safe man for Sheriff of Essex at a time when he was busy with the work of raising that new model army which was to scatter Rupert's Cavaliers. Yet, like most of his surviving committee-men, he made his peace with the restored Stuarts.

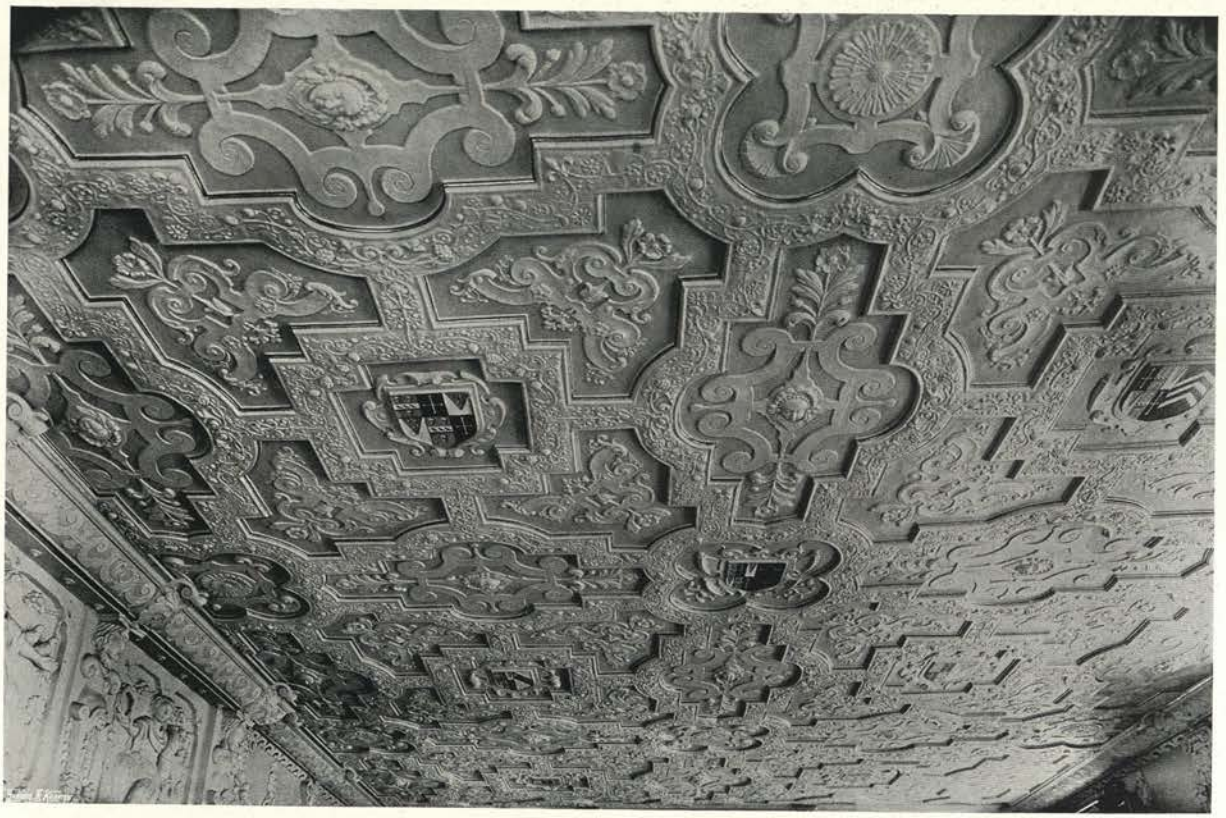
Sir Hugh, the third baronet, was, when young, a soldier with the army of Flanders. The recklessness of speech of that army is a proverb among us, and that it gave bad schooling to the heir of Langleys is seen in the fact that from this time the hand of the Everards holds weakly to their encumbered estate. Nevertheless, he brought up three sons, and put them out in the world to serve the country. The youngest was killed on the Hampshire, fighting under the Lord Maynard, a kinsman of the family. The history of the second is told in an epitaph in Great Waltham Church, the short history of a lad who left Felstead School on September 24th, 1700, and within a week had sailed in a great tempest to convey King William from Holland. Two years later he was the third to jump ashore when English longboats were making for the Spanish beach, and when the Spanish horse charged upon his boat's party the boy killed the Spanish captain with his own hand. "But now, reader," says our marble, "turn thy triumphant songs into dirges," for, after three short years afloat, Hugh Everard went down with ship and crew by the Goodwins on that dreadful November day of the great storm of 1703. The inscription calls him the "age's wonder," but, fortunately for England, he was probably but a boy of a type which our country still breeds.

The elder brother of these young sailors was Sir Richard Everard, fourth baronet. His father's debts had made Langleys too great a house for the son, who sold the old place. The new lord of Langleys, Samuel Tufnell, who was born in 1682, was descended from the Tufnailes of Middlesex and Herts, who had possessions in those counties early in 1500. He purchased the property, which then consisted of the house and eighty-seven acres of land, in 1711. Dying in 1756, his successor discovered £150,000 and three caskets of jewels behind the books in the old library, the specie having been sold out of the funds for the purpose of purchasing further estates in the county. His grandson's great-grandson, Colonel W. Nevill Tufnell, is now lord of Langleys and head of a family from which have come several distinguished Tufnells, among whom we may note Henry Tufnell, a Whig politician who held office under Lord John Russell, Thomas Jolliffe Tufnell, a pioneer of military hygiene, and Wyndham Tufnell, Bishop of Brisbane.

We know very little of the old manor house which sheltered the Everards, but when Samuel Tufnell bought the estate in 1711 it was probably neglected and decayed, and he largely rebuilt it, though he retained the original shape with deep wings. But all the existing features, such as windows and roof, are Georgian rather than Jacobean, and the centre excrescence was

added in 1820, the pediment enclosing the shield and crest of the Tufnells.

In the interior he fortunately preserved the ancient character of the two rooms which form the subject of our illustrations. This work is certainly a relic of the old house of the Everards. Samuel Tufnell, the re-builder, was something of an antiquary, and notes in his own hand show that he kept a record of the shields of arms in the old house of the Everards. Several of these shields were noted as being "in the cieling of curious frett work," a phrase which describes the ceilings of our pictures, although the shields which once bore the armorial honours of the Everards are now painted with the alliances of the Tufnells, who have impressed their characters and their ownership upon the house which the Everards built but lost.



CEILING OF DINING-ROOM.

LYME,

CHESHIRE.

THOSE who know well the great and interesting historic sites of Cheshire, rich as that county is in fine stone and timber domestic architecture, are agreed that in extent, associations, dignity of form, richness of surroundings and all that goes to make a great and attractive seat, Lyme excels its compeers, and is a place which should be visited at the cost of time and trouble by those who pass that way. What it may lack in the picturesqueness associated with the architecture of the shire is more than compensated by the splendour and grandeur of its character.

The most remarkable point in the history of the place is its relation to the battle of Crecy. Like Adlington, the home of the senior branch of the Leghs, the Lyme estate lies in the old Macclesfield Forest district, and it was definitely granted by Richard II., in 1398, to Piers de Legh, afterwards called Perkyn à Legh, or Lee, and his wife Margaret, daughter and heiress of Sir Thomas Danyers, Knight, then deceased. The letters patent, which may be seen in the Cheshire Recognisance Rolls, set an old controversy at rest. It has been stated repeatedly that the grant was made to Perkyn à Legh in reward for his distinguished services at Crecy, and the armour which he is said to have worn on that historic field has been shown at Lyme Hall. It is now known that the grantee was not born until seventeen years after the battle, and that the distinguished service

TO THE HALL COURTYARD.

THE FRONT HALL.

THE DINING-ROOM.

was rendered by his father-in-law, Sir Thomas Danyers, who was instrumental in capturing the Chamberlain de Tankerville, and was one of those who courageously rescued, or relieved, the standard of the Black Prince. For this service Danyers was to receive 40 marks per annum out of the rents of the Cheshire manor of Frodsham until such time as the King could make him a grant of £20 in land, but he died before this could be done; wherefore, by the Royal grace, and in recognition of Danyers's services, "one piece of land and pasture called Hanley" (afterwards Lyme Handley) was granted to his daughter Margaret and her husband Piers de Legh. Old Flower the herald, who should have been the fount of accuracy in such matters, was mainly responsible for confusing Sir Thomas Danyers with his son-in-law, through granting in Elizabeth's reign in rather ambiguous words an honourable augmentation to the arms of the Sir Piers Legh of the time, seemingly ascribing the deeds of Danyers to the husband of that gallant soldier's daughter. The first Legh of Lyme was a supporter of Richard II., who granted the place to him, but he paid the penalty when Richard was deposed, being captured at Chester, where he was beheaded on August 10th, 1399. We shall pass rapidly over the subsequent history of the distinguished line. Sir Piers de Legh, son of the grantee, was one of the heroes of Agincourt. He died at Paris in 1422, his body being brought to Macclesfield for burial, and there in the church may be seen an inscription commemorating both father and son:

> Here lyeth the bodie of Perkyn a Legh
> That for King Richard the death did die,
> Betrayed for righteusnes;
> And the bones of Sir Peers his sonne
> That with King Henry the fift did wonne
> In Paris.

Still another Sir Piers, who was a very prominent and active man in his day, proved himself a valiant soldier in troublous times, and was knighted at the battle of Wakefield, December 31st, 1460. Five years later he drew up a very careful account of his estates in Lancashire and Cheshire, which forms a folio of 303 pages of vellum, finely written and still preserved at Lyme, as also is a description of the house in which he dwelt, doubtless like Adlington, one of the quadrangular timber buildings of the shire. His grandson, also Sir Piers de Legh, was knighted at Hutton Field, near Berwick, in 1482, and was seneschal of Blackburnshire—a very important office. After the death of his wife, the daughter of Sir John Savage of Clifton, he entered holy orders, and in Winwick Church is a brass showing him in armour, but tonsured,

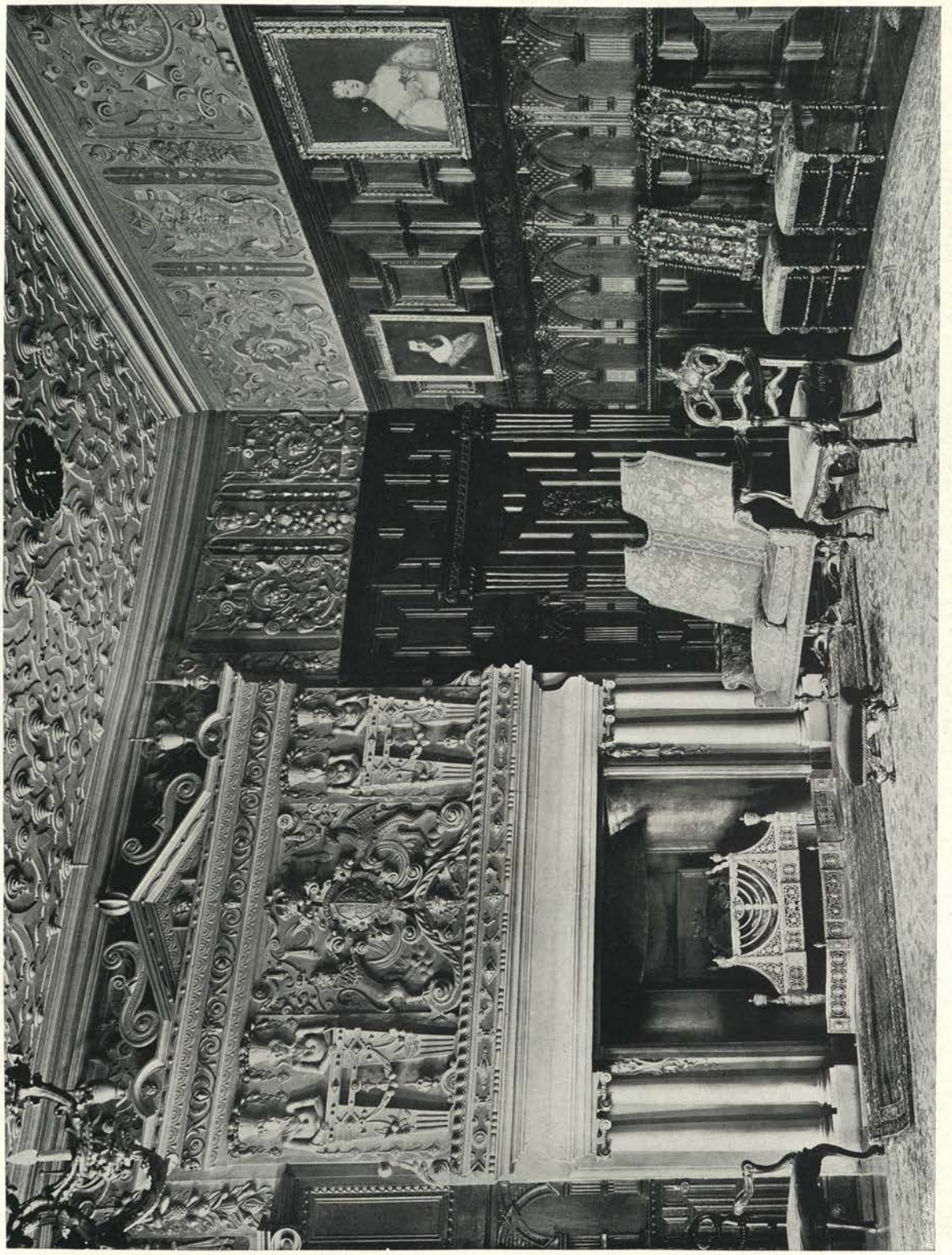
SOUTH GALLERY

THE STAG PARLOUR.

and with a priest's vestments over his coat of mail. He was always described in later life as "knight and priest," and his will directs that he shall be buried at Winwick in such manner

CORNER OF THE DRAWING-ROOM.

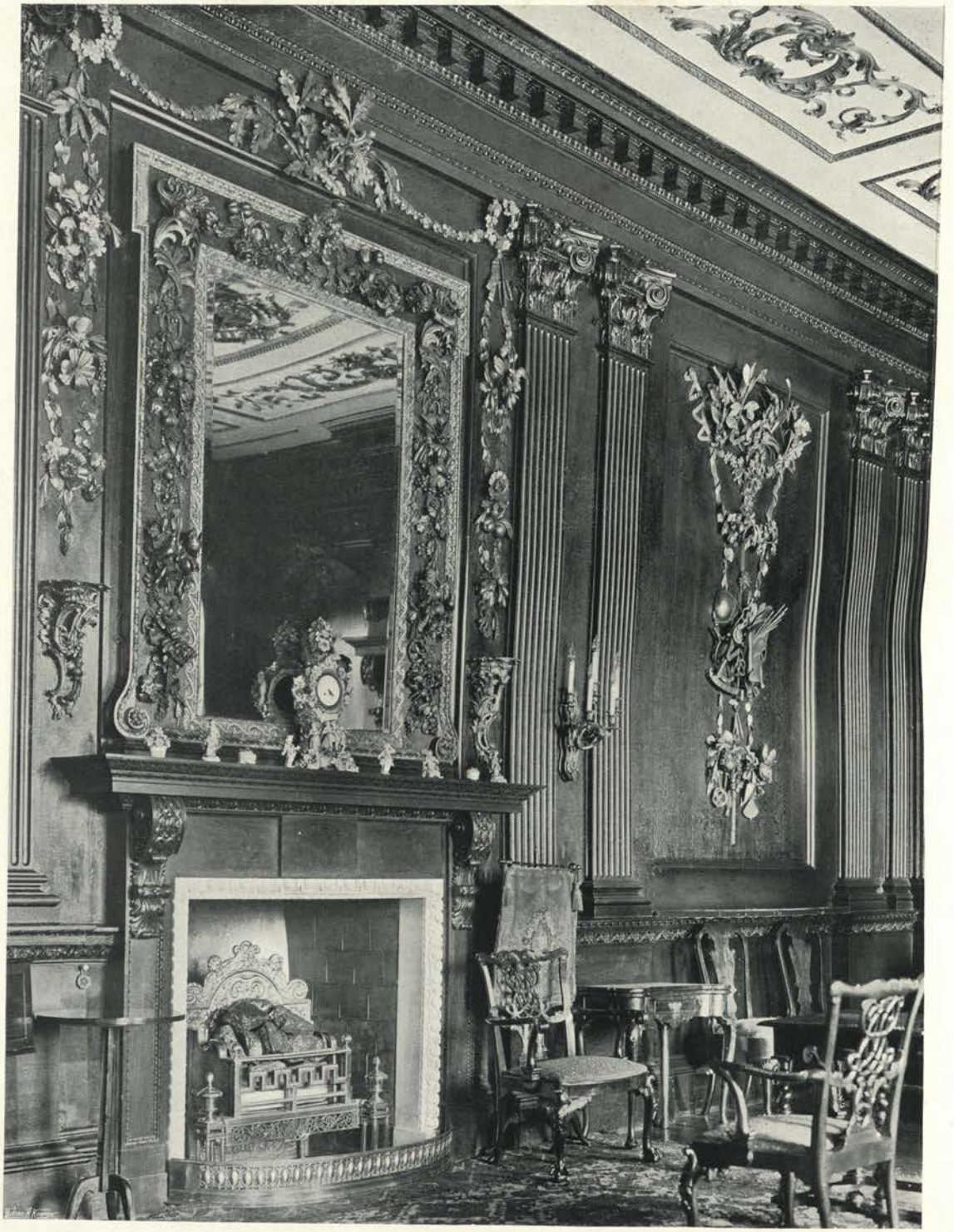
that "the prest shall alwaies at the tyme of consecrason stand ever over and upon my harte." His grandson Sir Peter Legh, knighted at Leith in 1544, and sheriff respectively of Lancashire and Cheshire in 1551 and 1554, married the daughter of Sir Thomas Gerard of Bryn when she was a child; but she lived to the age of eighty or more, and a portrait of her, in her latest years, is to be seen at Lyme, where she is depicted holding a great-grandchild in her arms. Her husband placed a series of heraldic shields in the church at Disley, giving the arms of



THE DRAWING-ROOM.

Knights of the Garter in Elizabeth's reign, and these, having been removed from the church, are now one of the ornaments of the oriel window in the drawing-room at Lyme. The house has several portraits of this Sir Peter, who, with his grandson who succeeded him, must have been responsible for the rebuilding of Lyme, as many of the fine rooms which we illustrate, with their exceptional stone, wood and plaster work, are of the date of these two owners.

The grandson, another Sir Peter, was knighted at Greenwich in 1598, and died in 1635. There are portraits of both his wives at Lyme, that of his second wife, daughter of Sir Richard Egerton, being one of the gems of the collection. Nearly every subsequent owner of Lyme



PART OF THE SALOON.

IN THE STONE PARLOUR.

has taken some prominent part in local or national affairs, and Mr. William John Legh, who fought in the Crimea as a captain of the 21st Fusiliers, was raised to the peerage as Baron Newton of Newton-in-Makerfield in 1892, and was succeeded by his son, the present peer, in 1898.

There is no mention of the structure of Lyme Hall prior to 1466, when it is described as being a fair hall, with a high chamber, kitchen and other offices. Probably not much of this structure remains, for the house has been reconstructed and enlarged by various subsequent owners. One of our pictures is of the Stag Parlour, dating from the beginning of the seventeenth century, of which, in the very characteristic style of its mantel, it is an excellent illustration. It will be noticed that in the second range of panelling are the Royal arms of James I. between figures of Peace and Plenty, and above them a representation of the house, and of a stag "drive." The house is thus represented—and the representation is very unusual—as being of the customary Elizabethan or Jacobean type, with mullioned windows, a projecting porch and

advancing gabled ends, the central block being surmounted by a lantern and dome. The Stag Parlour evidently has relation to the chase of the deer, which was the principal sport of the dwellers in and near the forest of Macclesfield with the Royal consent, for below the cornice are twelve panels representing a stag-hunt. The apartment seems also more particularly to record the singular custom of driving the deer, which was a practice at Lyme Hall, the animals being collected once a year and driven through some water near the mansion. Mr. Joseph Watson, the park keeper, who died at the age of 105 in 1753, appears to have carried this practice to perfection. "He drove and shewed the red deer to most of the nobility and gentry in that part of the kingdom to the surprise and satisfaction of them and of all others that saw that performance, as he could command them at his pleasure the same as if they had been common horned cattle." This little *excursus* into a singular feature of the annals of Lyme will be forgiven, because it serves to explain the significance of the beautiful Stag Parlour. A great change passed over the house in and about the year 1726, when Giacomo Leoni, a well-known Italian architect, who did much work in England at the time, reconstructed and partially cased the then existing structure, giving it a massive and dignified quadrangular classic form. The central lantern was taken down and re-erected in a wood about a mile from the house. The north front was partially cased, and the south front given an Ionic portico, with statues of Neptune and of Venus and Pan on either side. The north front is the principal entrance, and is approached through an enclosed court. Its great three-storeyed porch, whose entrance archway we illustrate, was only slightly tampered with by Leoni, who topped it with a statue of Minerva, and put in sash windows. It much resembles that which is carved on the Stag Parlour mantel-piece, and it is the one important exterior feature retained from the age of Elizabeth. As regards its exterior, Lyme must now be classed with such Palladian palaces as Badminton, Chatsworth and Stoneleigh, but so much of its older aspect remains within that we have placed it in this volume with Holland House, Quenby and Blickling.

THE WESTERN CORRIDOR.

On entering the quadrangle a flight of steps is seen on the east side, leading up to the great hall, and on this side also are the dining-room, ante-room and the Stag Parlour, which has been alluded to. At the north-east angle is the chapel, with the drawing-room over it, other principal apartments being the saloon, library and the long gallery, which is approached by a fine staircase. There is good classic work on the south side, and we show the fine work of the staircase and gallery, which have simple and

IN THE LONG GALLERY

ordered dignity, with characteristic balusters, Corinthian columns and a fine plaster ceiling. The hall is a very handsome room ; its mantel-piece, carved ceiling, cornice, and pilastered and tapestried walls place it among the work which was done at Lyme just before or soon after the Restoration, fifty years antecedent to Leoni.

The great drawing-room, as will be seen, is a superb apartment, and has scarcely been altered, except in its windows, since Elizabeth's reign. It has a magnificent mantel-piece resting upon coupled Ionic columns, while above, splendidly and richly carved, are the Royal arms of Elizabeth, flanked by caryatides which support the enriched pediment. The oak panelling is divided into three tiers, of which the central is composed of an interlaced arcading elaborately wrought, and a band of inlaid work runs above it. Though comparable to that at Langleys and Quenby, it is quite distinct and more elaborate. The space in this lofty room between the panelling and the ceiling cornice is occupied by a very rich raised plaster frieze of strapwork and garlands enclosing medallions with masks and other devices. On the upper tier of panelling hang portraits, mainly of the seventeenth century members of the family, and of the same date are a fine settee and other good pieces of furniture.

As we have already hinted, Leoni did more to the outside than to the inside of the house, and the drawing-room is by no means the only room where the spirit of the age of Elizabeth and her successor continues to prevail. The long gallery has likewise a chimney-piece blazoned with her arms, and the Knight's Room and Stone Parlour show mantels most interesting as being so nearly a pair and yet so dissimilar both in their heraldry and their ornament. We group Lyme in the Jacobean section, yet it is almost a museum of the evolution of the decorative arts. When we have finished with the early years of the seventeenth century we have an example of its middle period in the front hall, with its essentially Inigo Jones treatment, and of its close in the dining-room, which breathes the style of Wren. The saloon takes us to the beginning of the eighteenth century, for it must be essentially Leoni's, the ceiling showing that the *style Louis XV.* had reached England. The wood-carvings have a thinness and detachment which is most elegant, but differs from the teeming fulness of Grinling Gibbons's usual manner, although they are authenticated as his work ; and objects of interest may be sought also in other parts of the house, including the library, and the collection of antiques and casts in the western corridor. But enough has been said to show that Lord Newton's ancient dwelling-place has been most appropriately styled "the lordly house of Lyme."

THE KNIGHT'S OR GHOST'S ROOM.

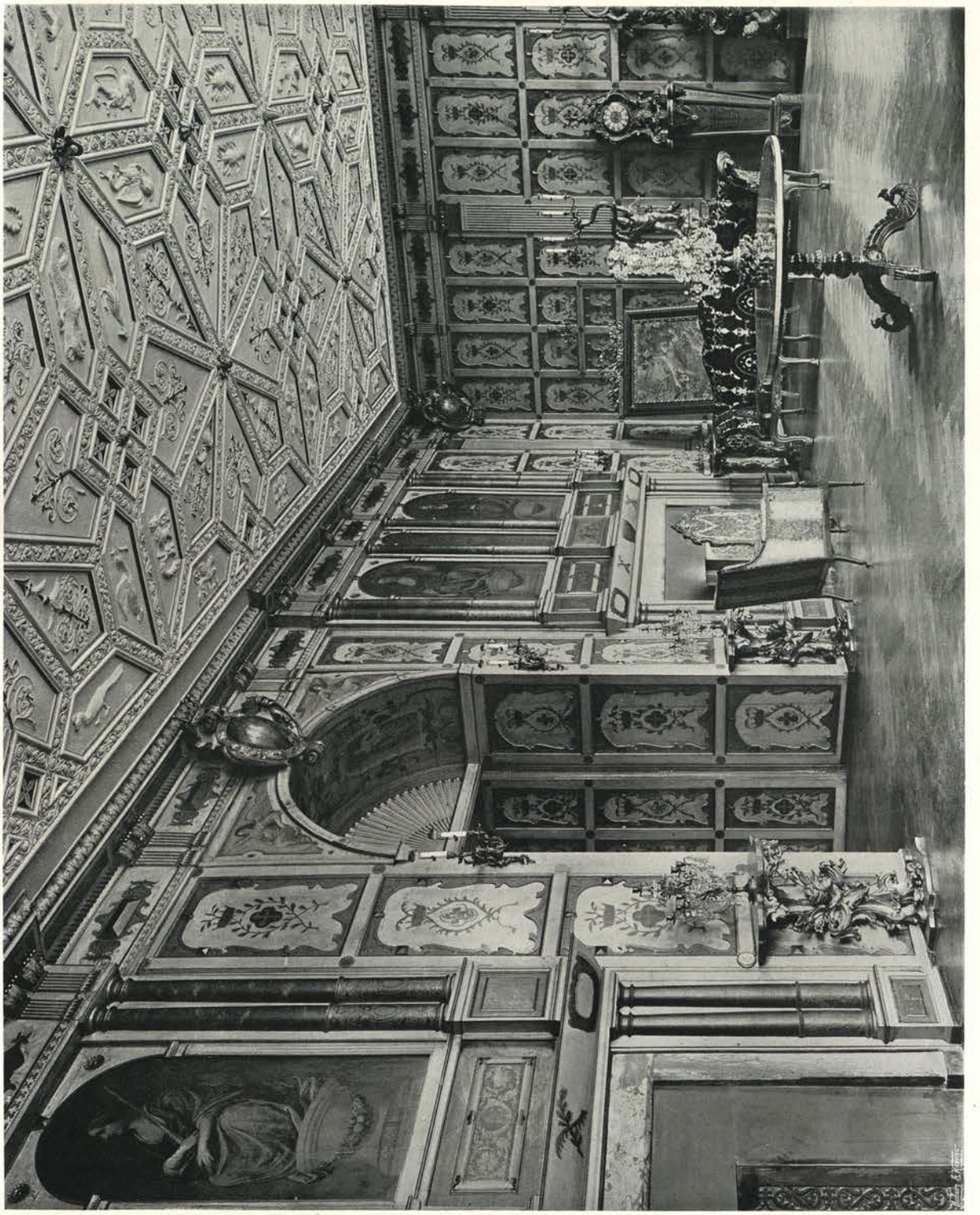
HOLLAND HOUSE, KENSINGTON.

A GREAT part of the English race has perforce to dwell under the chimney-pots of our cities. Yet Englishmen love before all things the green grass and the shade of the bough, and of all London houses those are most to be envied from whose windows the sight of a few trees or a stunted lawn brings the open country to mind. When the map of London is spread the green spaces of the parks catch the eye at once, the dearest possessions of the London people. Here is the great oblong of Kensington Gardens and Hyde Park, here is the triangle of the Green Park, and here St. James's Park, the broad border of a pond. One of the least of these green places marks the gardens of the Royal Palace, and it is with something of surprise that the stranger sees by the map that one subject lives in London more magnificently harboured than the King himself.

THE STAIR ASCENT.

The omnibuses which carry us past Kensington High Street towards the Hammersmith Road pass the walls of a park, into which Londoners, who have broken into the Royal parks one by one, have not yet gained an entry. The crests upon the gates and lodges are those of a private family, and there, a

ENTRANCE HALL.



THE GILT ROOM.

quarter of a mile away up among the trees, lies the most beautiful of all London houses.

The history of Holland House is not a long one, as the histories of old English homes go. Kensington is of ancient settlement. Aubrey de Vere, as every antiquary knows, held Chenisitun when Domesday Book was made up, and his descendants, the Earls of Oxford, held the manor until Henry VIII.'s time, when it was carried away by the female co-heirs. But Holland House, from its foundations, was begun by Walter Cope, who acquired the manor in 1610. Some years before that time, the ancient manor house not being in his hands, he laid the first stone of the palace which looks over modern Kensington, Cope Castle being its first name.

Sir Walter Cope, knight, master of the court of wards and gentleman of the bed-chamber to James I., built a house, but begat no son to succeed him in it. Isabel, his only child, carried

THE WHITE PARLOUR.

THE GILT ROOM—SOUTH SIDE.

it to her husband, Sir Henry Rich, captain of the yeomen of the guard. The Rich family came from London citizens, and was set up by Richard Rich, the Lord Chancellor. This Richard was he who brought Sir Thomas More and Fisher to the block, and racked Anne Askew. He was a persecutor of friars and reformers under Henry VIII., and of Essex heretics under Mary. He deserted Somerset in his hour of need, proclaimed the Lady Jane Grey, and declared for Mary in the same month. One of the most heartily-hated men in an age when evil passions ran high, his foot never slipped. Henry VIII. made him an executor of his will. Edward VI. created him Lord Rich of Leighs and Lord Chancellor. He sat in Mary's council, and had honourable employments under Elizabeth. Treacherous, time-serving, an unerring backer of the winning side, he died in his bed, and was buried in a fair tomb. This worthy ancestor and house-founder was grandfather to Isabel Cope's husband, the second lord of Holland House. Henry Rich was a second son with his career to make. His beautiful features gave him

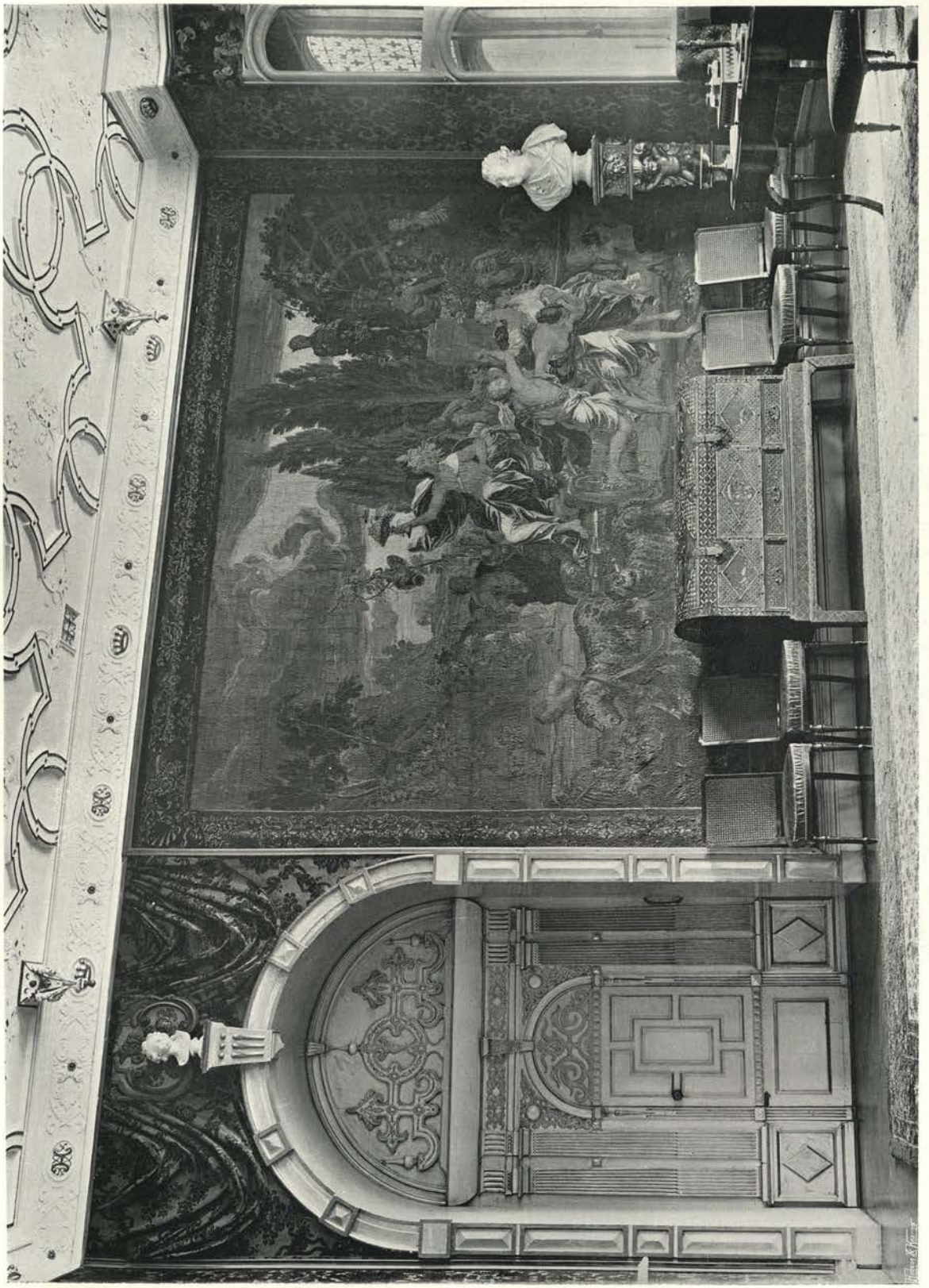
his first advancement in the Court of the shambling Solomon, who loved to see handsome faces—Carrs, Villierses and Copes—about him. He was captain of the yeomen of the guard, and after his marriage had given him an estate he was created Lord Kensington. He made love to Henriette Marie as proxy for his prince, and his subserviency to Buckingham made him an earl with that title of Holland, which gives this house its name. When the bad times came on, the Earl of Holland showed that he had all his grandfather's treachery without his ability to steer to safe harbourage. He ratted between King and Parliament, greedy for the main chance, obtaining commands which he could not lead to success, himself walked the open fields of Holland House in order that he might safely shout high affairs of State into the deaf ear of his son-in-law Ireton. But at the last the countess widow was allowed to return, and when the playhouses were shut up there was play-acting in Holland House, fitting obsequies for its dead lord.

Robert, the second Earl of Holland, son of Henry Rich and Isabel Cope, ruled in his turn at Holland House, which came nigh to changing its name again, for in 1673, by the death of a cousin, the second Earl of Holland became fifth Earl of Warwick. His son Edward married Charlotte Middleton, a lady who, after her lord's death, brought Holland House its first association

WEST END OF SALOON.

and places and monopolies which his hands could not hold safely. The Parliament laid him at last by the heels, and, as one who had helped plunge his country in the second Civil War, he died by the axe in the good company of Duke Hamilton and Lord Capel, dressed out for the spectacle in white satin and silver lace. Of this lord of Holland House Clarendon has the only good word which might be said, that "he was a very well-bred man, and a fine gentleman in good times."

Holland House came to the hands of the Parliament. Fairfax lived here a while, and Lambert had his headquarters here; while a legend of the place tells how the great Protector with literature by taking Joseph Addison for a second husband. He died in 1719 in the great house "which could not contain Mr. Addison, the Countess of Warwick and one guest, Peace." Holland House has more memories of him than of the Earls of Warwick and Holland. Here is the ink-stained table, at which he worked in his Temple days, now standing in the room in which he paced to and fro between bottle and bottle. In the dining-room he died, and the eighteenth century moralists handed from one to the other the tale that he sent in his last moments for the young Earl, that he might "see in what peace a Christian can die." "Unluckily," chuckled Mr. Horace Walpole, as he met the



EAST END OF SALOON. TAPESTRY: THE TRIUMPH OF BACCHUS.

anecdote in its career, "he died of brandy." The Earl who was thus called to his step-father's deathbed, lay on his own two years later, and William Edwardes inherited the Holland estates, which carried him to an Irish peerage as Lord Kensington. Edwardes Square, the daintiest in London, will commemorate his name until the tide of towering flats shall have swept over it. And in his time Holland House was for the first time bought and sold.

The great mansion had harboured many tenants besides its owners and the Roundhead general who sat in their seat. Sir John Chardin, the traveller, a Frenchman by birth and an English knight, lived here. His name is little remembered; but he earned a grave in Westminster Abbey, and his book of travels in Persia and the East Indies is still a classic with those who read the old voyagers. Bishop Atterbury's daughter kept her father's library at Holland House; and the "Downright Skipper," a once-famous Parliament man, whom history has beckoned to a more modest place than he held when living, must be reckoned among the passing tenants of Holland House.

In 1749 Henry Fox, the Secretary for War, had a lease of Holland House at a rent of £182 16s. 9d. The sum will serve as a text for the economist who would discourse on the changing value of money. To-day, a flat of half-a-dozen rooms which can boast of a distant view of the lawns of Holland House, will easily command such a rental. In 1767, the old Holland title having been revived for him in a new barony, the leaseholder bought Holland House, which has ever since descended in his family.

The new lord was a younger son of old Sir Stephen Fox, Charles II.'s Paymaster-General. Sir Stephen had come from a singing boy with a handsome face and a thorough grounding in the art of bookkeeping to be a useful servant to the King in exile in the Low Countries, and one of that King's richest subjects after His Majesty's restoration. In his seventy-seventh year the old knight "being of a vegete and hale constitution" took a second wife, and begat two sons to inherit his great estate. He was born in 1627, and had been employed during the Civil War in England. His son Henry lived to see a soldier son leave England for the campaign against the revolting colonists of America, dying at Holland House in 1774. This first Lord Holland of the new house was a political adventurer, whose social joviality made him many friends at his table; but the great public which had not dined with him hated "the public defaulter of unaccounted millions" more bitterly than any other Minister of his time, and the profits of his offices could never buy the earldom he coveted. Yet it may be said of him that he ran away with a Duke's daughter in most admirable fashion, and that from this runaway match came Charles James Fox.

Before all things Holland House is a shrine of Charles James Fox. Among other relics are his crutch-handled walking-stick, the Sword of Prudence, "presented to the Rt. Hon. Cs. Js. Fox, with the warmest respect, by a Briton," and the fowling-piece and pistols given him by Catherine of Russia. His watch and seals, his pen, pencil-case and fruit-knife are in the red drawing-room. His statue is in the garden walk, his bust in the entrance hall and breakfast-room, his portrait in oil, in pastel, in miniature, looks from the walls. He died at Chiswick; but one of the last acts of his life was to visit Holland House, walking about it and within it to call to mind bygone days.

In his time and after him the great Lady Holland was keeping her circle in Holland House. These were, indeed, the house's great days. Lord Holland had restored it, and Lady Holland filled it with wits and authors, statesmen and travellers, who elbowed for places at her uncomfortable dinners and suffered their imperious hostess in her most fretful moods with a meekness which was better understood by their own generation than it can ever be by ours. Thus to the house in which Addison died came Sheridan and the precise Macaulay, Doctor Parr and Byron, four Lord Chancellors—Thurlow, Eldon, Brougham and Lyndhurst—Canova and Sir Humphrey Davy, Napoleon's Montholon and Bertrand, Talleyrand and Metternich, the Humboldts and Tom Moore, Grattan and Curran. Forty years of literature, art, science and politics breakfasted and dined in Sir Walter Cope's old house at Kensington.

Holland House in its last state takes the form of a capital E with a short middle stroke. The entrance hall is in the east wing. Our illustration shows it, a panelled room with antlers upon the walls. The two busts on the right are those of Henri Quatre and Napoleon.

The head of the stairway from the inner hall is hung with a Flemish tapestry of Isaac blessing Jacob, a subject appropriate enough in a house which has been ruled again and again by a fortunate younger son.

Two of our illustrations show the Gilt Room, which is on the first floor, its windows showing themselves to left and right of the central porch. The middle window lights a curious recess, a room within a room. The walls of the gilt chamber are covered with panels very distinct from and much more elaborately contoured than the usual arcaded Jacobean type as at Aston. Within them are painted alternately the crosslet of Rich and the fleur-de-lys from the arms of Fox, which decoration, excepting, of course, the Fox emblem, is said to have remained untouched since the days when the room was decorated for a fête to Charles I. and Henrietta Maria. Their medallions are on the chimney-pieces, and were originally by Francis Cleyn, but they were restored under the hand and direction of Watts, the painter, who lived so long

IN THE CHINA ROOM.

in a relation to the Holland family, which recalls the position of an Italian artist under the patronage of some great Italian house of the Renaissance. The broad ribs of the plaster ceiling are as richly decorated as those at Langleys, and the panels are filled with Renaissance scrolls alternating with the signs of the Zodiac as at Sizergh. It is a copy of an original one at Melbury, dated 1612, and was added by the late Lord Ilchester in 1894.

The White Parlour has its oak wainscot painted in white and gold. The scheme is very refined, the fluted pilasters, the strapwork of the frieze and the little Temple fronts centring the large panels, and having in their own centre the initial H, forming a restrained yet rich design. Its chimney-piece resembles that in the Blickling dining-room. The two great chests studded with nail-heads, which are seen on either side of the fireplace, are, on the authority of legend, the chests in which old Sir Stephen Fox hoarded his great wealth. Legend has here more truth than might be guessed, for the chests are indeed those of Sir Stephen, who used them for the safe keeping of documents relating to his office of Paymaster-General.

Of the China Room, so called from its collection of rare porcelain, we give the rich chimney-piece and hearth. The walls are covered with leather in the Spanish-Dutch style. The great Breakfast Room, hung with Genoese velvet, is remarkable for its tapestries, of which the Triumph of Bacchus and Love and the Arts are illustrated by us.

HUTTON-IN-THE-FOREST, CUMBERLAND.

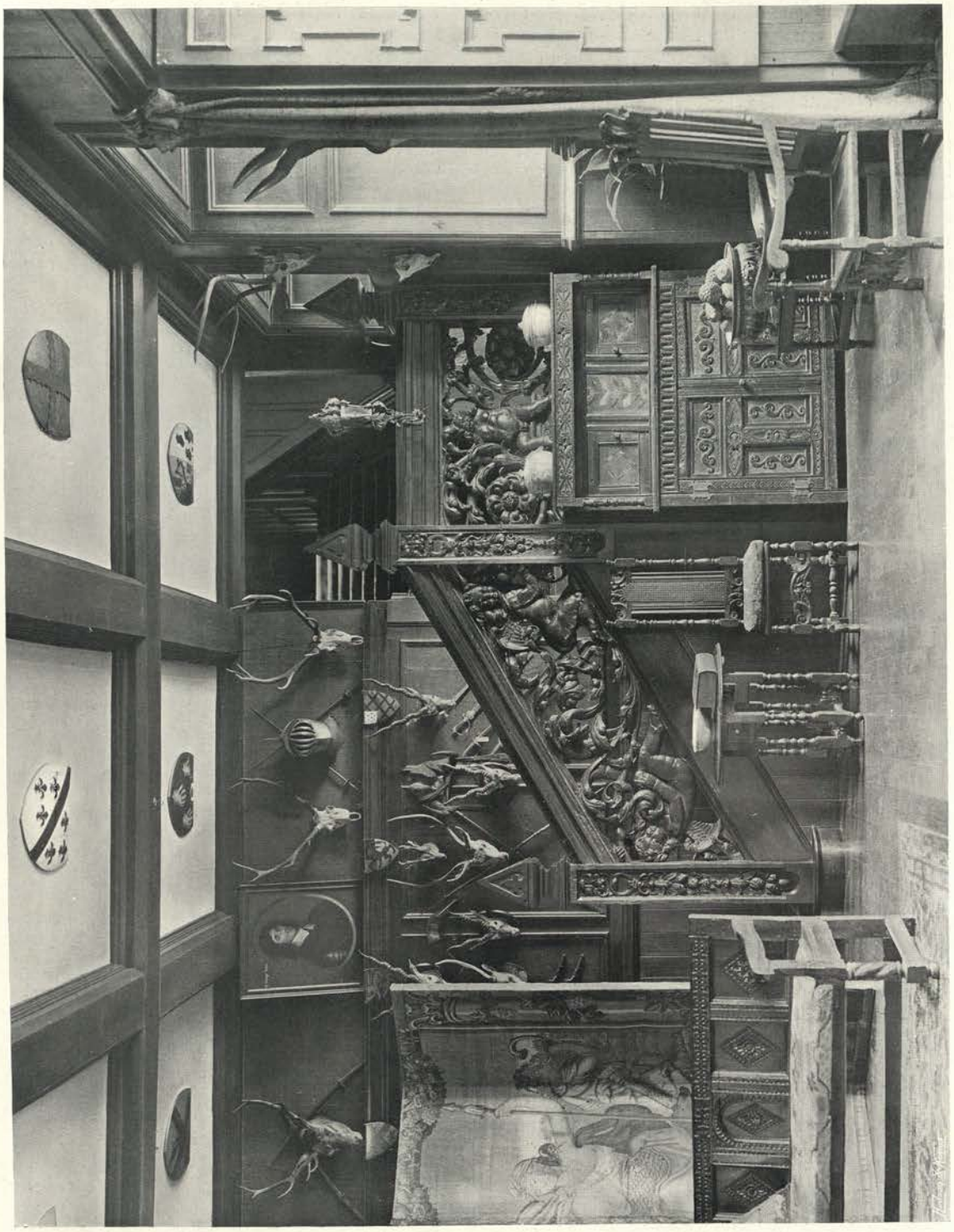
OF the Forest of Inglewood in Cumberland, which the Conqueror kept in his own possession, Edward I. granted that part which was the manor of Hutton to the family of the Crown foresters who took their name from it, and held it by the tenure of holding the King's stirrup when he mounted at Carlisle Castle. There for some 300 years they lived and died, hunted and fought, junketed and drank, until in 1606 they disappear after the purchase of their home by a Cockermouth trader, who had inherited money and the instinct of making money, but shortly gave up trade and settled on the newly-acquired manor. This Richard Fletcher completed his admission to the ranks of the landed gentry when James knighted him, and his son, Sir Harry, ascended in the social scale by purchasing a baronet's patent, when King Charles began to be hard pressed to withstand his Parliament in 1641. He not merely paid in cash for the honour, but with life, for he died fighting for his King on Rowton Heath in 1645. The third baronet was the last of the line, a gloomy, retiring man, who let rats overrun his house while he pondered on religious subjects, and finally, adopting the older faith, abandoned Hutton and his estates for Douay and a cowl. Hutton passed to his sister's son, a great-nephew of Sir Harry Vane the Parliamentarian, and in that family it still remains.

The peel-tower and narrow lodging of the strenuous and hardy Huttons was transformed into a "most princelike palace" by the wealthy Fletchers. Richard of Cockermouth and his progeny were no ignorant and belated provincials in their ideas of a dwelling. Their hall is no great and lofty house-place for all the family to

CENTRAL PORTION EAST FRONT, BY INIGO JONES.

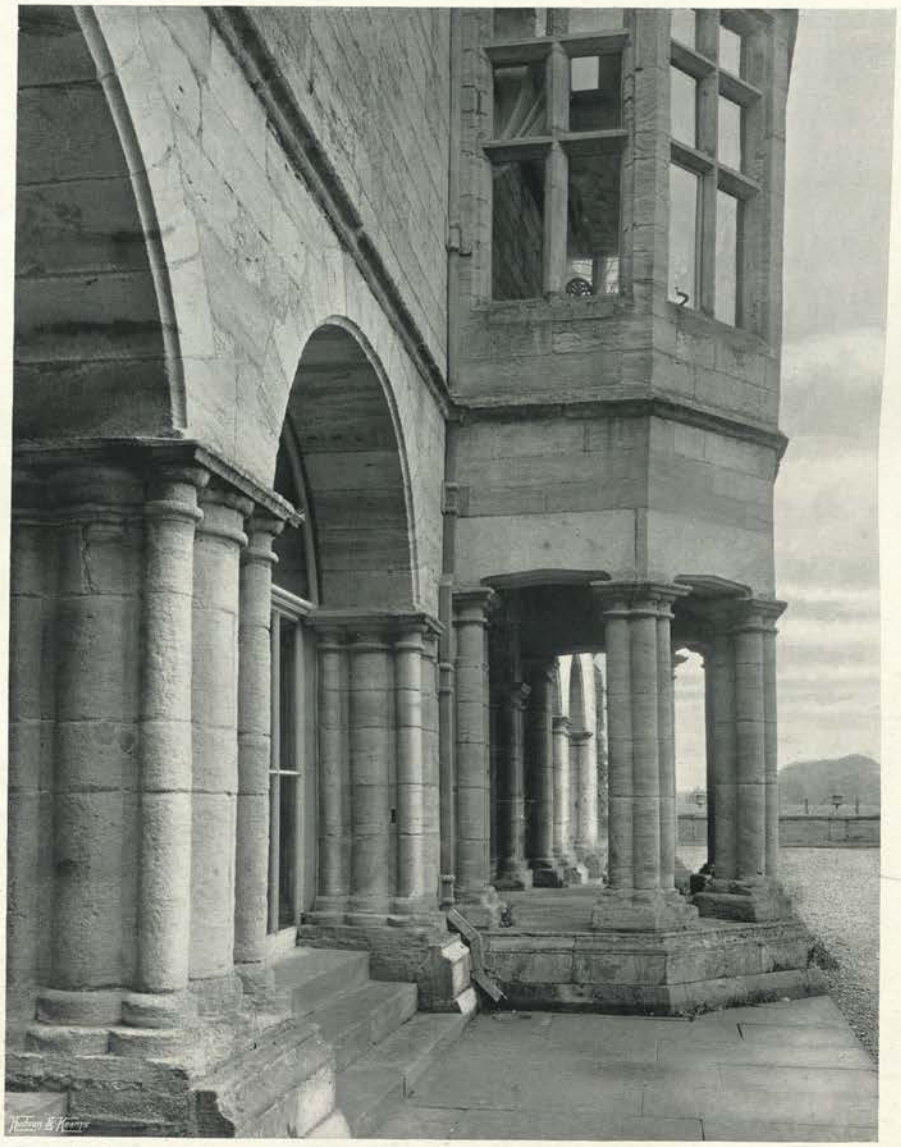
dwell in, but merely a single-storeyed entrance-room out of which springs the stair, whose first flight is in the hall. It is remarkable and interesting, having open carved panels, in place of balusters, supporting the handrail. No other Jacobean specimen of this mode appears in this volume except the one at Aston, which is of a wholly different decorative scheme—a fine design of somewhat stiff and geometric strapwork. But at Hutton we have the flowing scrolls mixed up with amorini, which characterise the post-Restoration staircases of Wren and Gibbons. Only the style of the work is primitive and rather clumsy, and is in connection with purely

PANELLING IN LONG GALLERY.



THE HALL

Jacobean finials to the newel-posts, the hand-rail of which has not fully cast aside all trace of Gothic mouldings. The nearest approach to this work is the staircase which adorned the house completed by Sir Humphrey Fowler at Aldermaston in 1636, a view of which by Nash is reproduced in the Introduction. Neither this Hutton staircase nor the excellent but purely English and Jacobean panelling in the long gallery has any affinity with the very refined classical exterior which occupies the centre portion of the east front. This is attributed to Inigo Jones, and in its classical severity, its delicacy of ornament, its intellectuality of design it certainly breathes the spirit of the master, however uncomfortable it may look wedged in between the plain old English work to the right and the neo-Gothic tower to the left. Yet this portion was done to the order of Sir George Fletcher, who was a boy when his father fell on Rowton Heath in 1645, and for years after that and beyond the time of Inigo's death in 1652 the Hutton estates were suffering from fines and compoundings imposed by the Long Parliament. If Inigo had anything to do with this secton of Hutton—and as in many other cases this is quite uncertain—it was most likely in having furnished a design which his son-in-law Webb carried out when Sir George had reached manhood, and the estates were again flourishing and profitable. There is good seventeenth century work and good seventeenth century furniture still to be seen at Hutton-in-the-Forest, but the hand of Anthony Salvin—an early Gothic revivalist and "restorer" of Windsor Castle—is painfully evident here as at Methley.



STONEWORK OF THE CLOISTERS.

BOLSOVER CASTLE, DERBYSHIRE.

BOLSOVER is a castle perched high in the air upon a beak of rock, a landmark for many a mile of the valley of Scarsdale. The site is one which, in the old and troubled times, could not have long remained without its castle to crown it, and the castle, once built, kept Bolsover a notable place until Cromwell's cannon ended the day of English castles. The Domesday Commissioners wrote down Bolsover as in the hands of that William Peverel of the Peak whose name gave Sir Walter Scott a high-sounding title for a romance. Romance had, long before Sir Walter's time, been busy with William Peverel, whom the Elizabethans, undiscouraged by the absence of supporting facts, described as a son of William the Conqueror by the daughter of Ingelric, the founder of St. Martin's-le-Grand. Putting aside this scandal in a pious family, we have William Peverel as lord of many manors and owner of a great part of the city of Nottingham. He is followed by another William Peverel of Nottingham, his son or grandson. This second William was one of our commanders in the great battle of the Standard in 1138. He was a partisan of King Stephen, losing his castle of Nottingham to Maude, the empress, who set William Paganel to keep it. Nottingham must have been an uneasy holding for the empress's forces, for on a dark night, during Paganel's absence, the old lord came home again, stormed his own castle, and drove Maude's men from the town. But King Stephen's was the losing side to hold by. In 1153 Henry of Anjou was strong enough

THE WESTERN FRONT.

THE RIDING SCHOOL.

THE SOUTH-WEST SIDE OF THE NEW BUILDING.

to make a grant of Peverel's lands to Ranulf, Earl of Chester, who got little good of them, seeing that he died the same year, and, if we may believe the tale of the country, poisoned by him whom he had supplanted. Peverel knew a shaven head might not keep a man from the vengeance of Henry of Anjou, as an archbishop was thereafter to learn, and as Henry drew near William Peverel gathered up the skirts of his monk's gown and fled before his

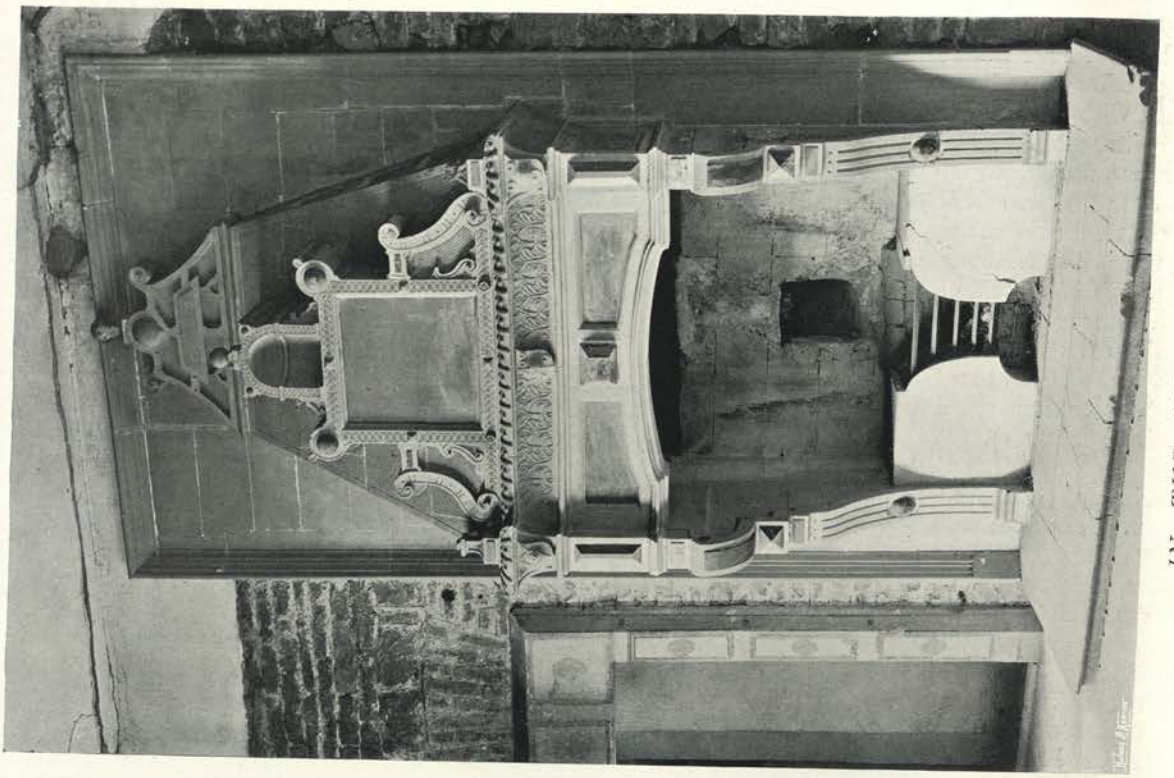
THE PILLAR-ROOM.

that his cup was full, and when Henry of Anjou moved North in 1155, the acknowledged King of England, the lord of Bolsover hurried to the safety of a monastery, and changed his helm for the greater security of a shaven crown. Even enemy; fled away so fast and so far that he is never heard of any more. Bolsover Castle, and all other pieces of the great Peverel holding, now remained generally in the hands of the King, and many governors ruled there, for it

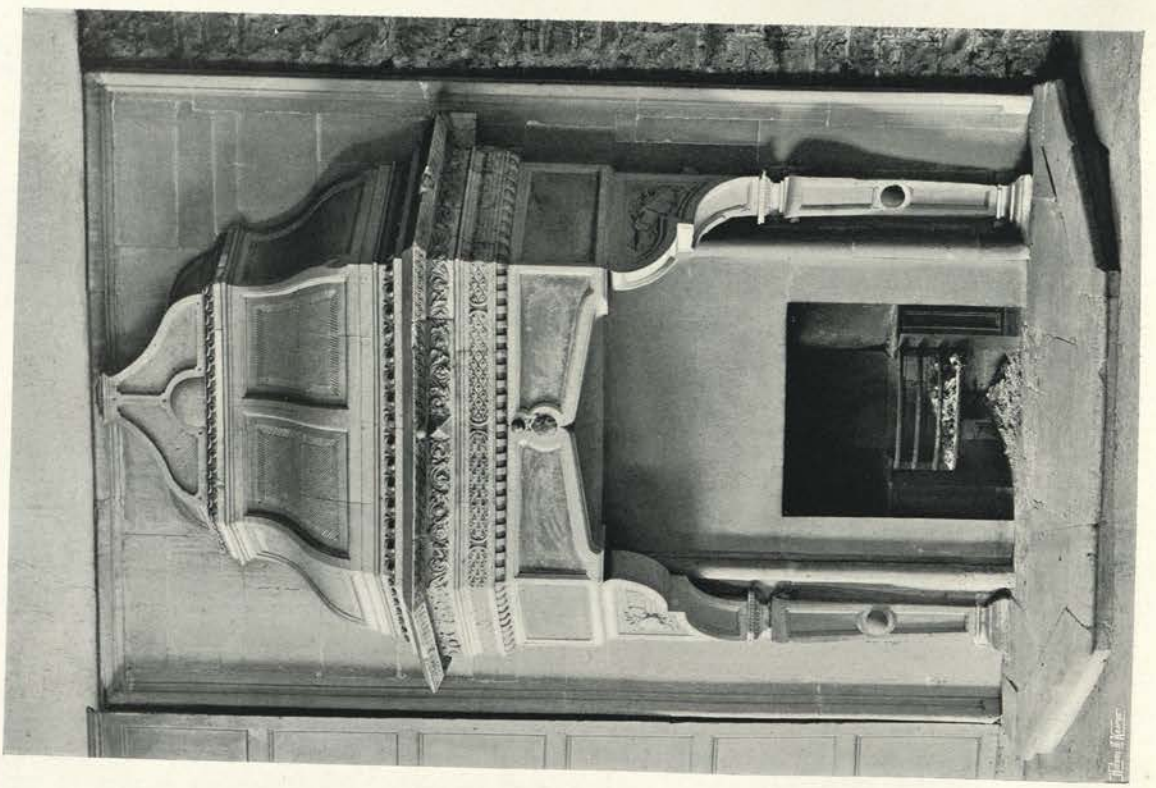
was deemed unwise that this strong place should be allowed to pass from the Crown's own keeping. In the fifteenth century, however, its importance was failing, and under Edward VI. it came to the Shrewsbury Talbots. George Talbot, the sixth Earl, who had Bolsover, was a figure in that long chain of marriages linked with the famous Bess of Hardwicke. He was her fourth husband, and bitterly as he afterwards repented of the match, he had so earnestly desired it that in his case as in previous cases business-like Bess had imposed her own terms and conditions, and on the same February day which saw their wedding, Talbot's son Gilbert, afterwards the seventh Earl of Shrewsbury, was married, as a boy of fifteen or sixteen years, to Bess's daughter Mary Cavendish of Chatsworth. Gilbert Talbot, a Knight of the Garter, and Elizabeth's Ambassador to Henri Quatre, made a lease for a thousand years of Bolsover to his brother-in-law, Sir Charles Cavendish, who bought it outright in 1613, and began to erect the new castle, having already purchased and started building operations at Welbeck.

Popular legend credits Bess of Hardwicke herself with much of the building of Bolsover. She had indeed the hearty passion for building which took so many of the rich folk in the years of the English Renascence, and for so many of her eighty-seven years was she at her house-building, that the word went round that death would pass her by so long as trowels and hods were busy upon her palaces. The end came with a bitter frost, during which her masons stood idle, and with that the sands of the wonderful old lady ran out. She had built Chatsworth, Oldcotes and Hardwick, but she died some five years before the new work of Bolsover began; and it is to her son Charles that we owe this entirely original and interesting house. The old castle was probably ruinous. In any case, he removed it, and a single relic remains in the thirteenth century archway which joins the mass of the now ruinous great gallery to the wall without the keep. But though the keep was gone, its site and the foundations of its high standing rock remained, and Cavendish decided to use it for the main building of his new home, whose size, character and plan were thereby fixed and controlled. At a time when architects were

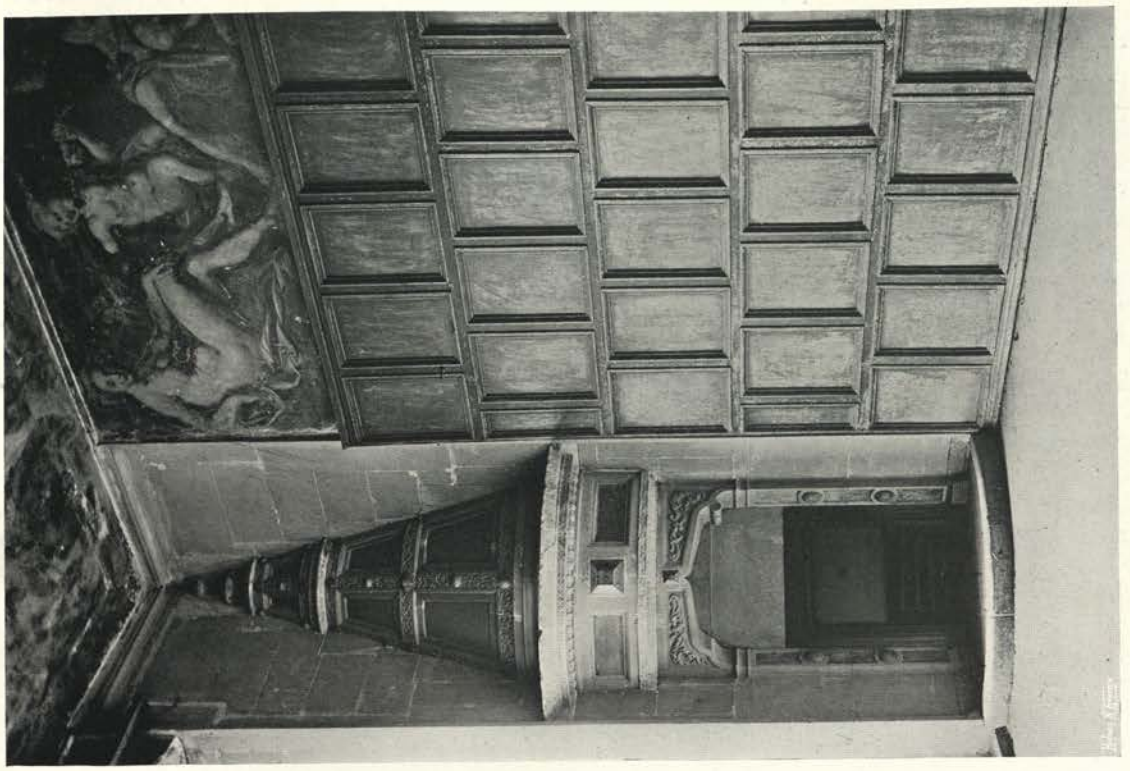
THE STAR CHAMBER.



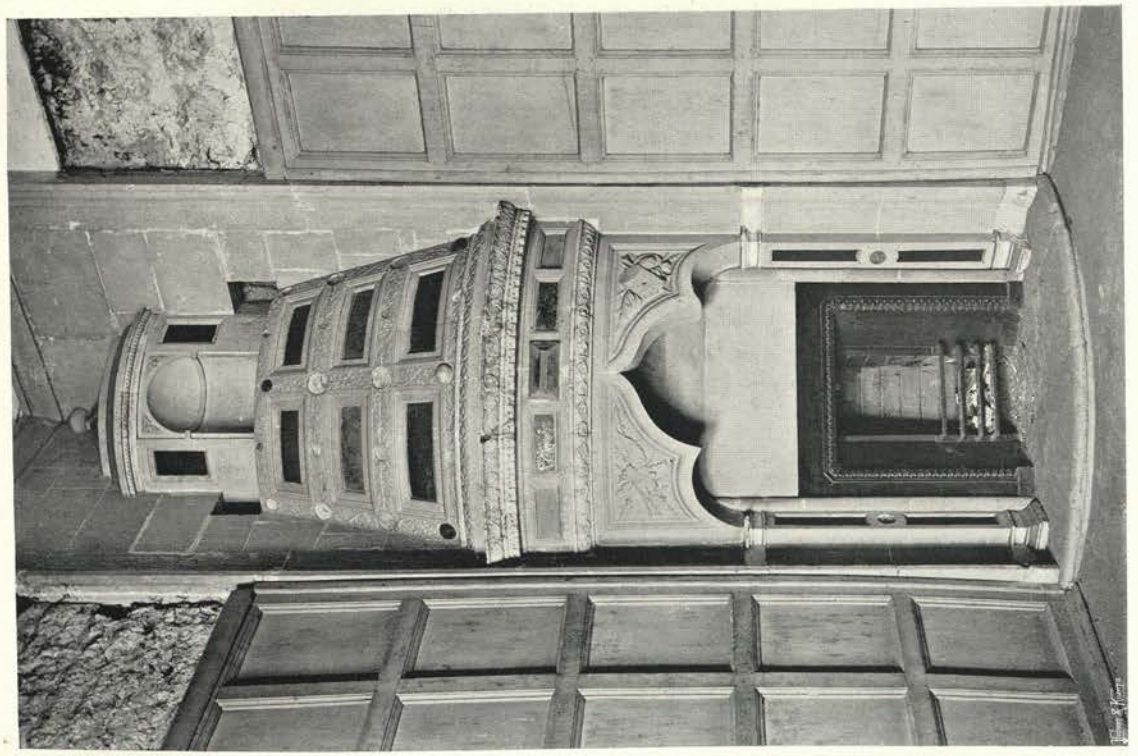
IN THE WEST ROOM.



THE SOUTH ROOM.



THE PAINTED ANTE-ROOM.



A CORNER CHIMNEY-PIECE.

seeking the effect of spaciousness and extent, of horizontal lines dominating the vertical, Sir Charles's work at Bolsover sits restrainedly and four-square on its narrow base, and lifts itself loftily in the air, overtopping all around it. But the skyline has been well considered; though the roof is flat, turrets and chimneys rise above it, and the single-storey lodges and rooms of the symmetrical forecourt complete the picturesque grouping. Although the general work, both in line and detail, belongs to its age, a connection with its past, a note of harmony with its site and circumstance, is kept by the outside crenellation and the inside vaulting. The latter constructive feature was no longer—had not, indeed, for some time been—the mode, great oaken beams and connecting rafters having fully obtained as the framework for boarded floor and plastered ceiling. But at Bolsover both basement and principal floor are stone vaulted, and vaulted with a strength and finish of workmanship, an elegance and elaboration of ornament fully equal, in its own Renascent style, to the choice productions of the Gothic craftsmen. The Pillar Room, which we illustrate, so fully shows this that no further description is necessary. The same room also gives a fine example of Bolsover's most remarkable feature—its collection of varied chimney-pieces in stone and marble. They are of their age, and yet original and unlike their contemporaries in other houses, because of the touch of Gothicism which Bolsover exhibits. They are everywhere; the seven examples we give by no means exhaust the list; even the little detached rooms in the centre of the forecourt possess them. They were consciously intended as a leading feature, and their decorative value as elaborate pieces of design and ornament is enhanced by their all springing forth from a stone surface surrounded by a stone moulding to separate it from the abutting panelling of wood. In many cases, such as in the drawing-room and in the Star Chamber—so-called from its ceiling devices—this panelling is extant, while elsewhere it has been carried away and the rooms lie deserted, though the main building stands to-day as sound as its builder left it. This part of the castle is but a small

THE DRAWING-ROOM.

portion of the entire scheme such as it was carried out by Sir William, who succeeded his father in 1617. His were the "new buildings" begun in 1628, of great size, "with gigantic doorways and unwieldy mouldings," showing a somewhat later and more purely classic style, such as we connect with the name of Inigo Jones. The new building, however, has nothing of his refinement of design. Much of this now lies in ruin, but the great riding school, with its long line of roof broken by a series of pedimented dormers, still stands complete. Here we have far better work than in the new building. It comes much nearer to the true Inigo Jones standard, and reminds one of the work at Raynham or at the Arbury stables. Although on a larger and more elaborate scale, it bears much similarity to the Thorpe stables, which Webb built while still under the directing hand of his great kinsman. Its builder, Sir William, was one of the most magnificent men of his day.

In his youth he had marked the Court as the orchard in which he was to shake the tree, and his policy brought him in the end to high places and their discomfort. From King James he had a viscount's coronet, and the Earldom of Newcastle came from King Charles in 1628. In 1633 King Charles was at Welbeck with the splendid Court of his earlier years. Wonderful pomp surrounded the King in these Derbyshire wilds. Ben Jonson himself devised the costly masque of "Love's Welcome at Welbeck," and the second masque of "Love's Welcome at Bolsover," played when King and Court came to the new buildings to a glorious dinner upon which £4,000 was squandered. But Cavendish was playing desperately for place and money, and the £4,000 of his dinner bill was with him a deliberate cast upon the red. When his hand came nigh the bottom of the bag the luck turned. Places and sinecures came in plenty. He was made Privy Councillor and Governor of Charles, Prince of Wales, whose education he planned upon a modification of the old Persian scheme by which a prince should be taught to ride, to shoot with the bow, and to speak the truth. To ride William Cavendish might well teach him, for the tutor was the chief expounder of the rites of the ancient *manège*, and the Prince came from his hands "the handsomest and most comely horseman in the world, and as knowing and understanding in the art as any man." For the rest, Prince Charles was taught that high policy of the realm demanded of him constant and assiduous courtesy to all women, to whom the truth is not commonly told, and later years showed the Prince in this, too, no inapt scholar.

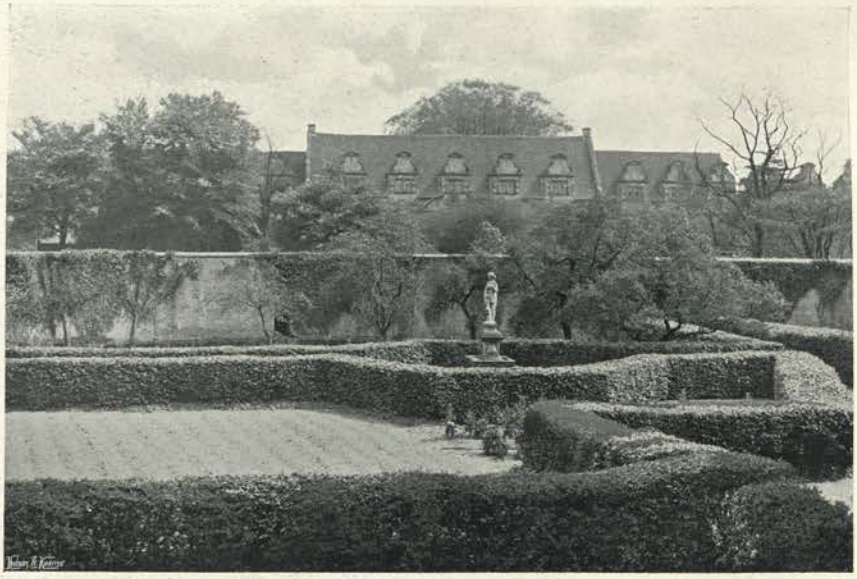
The beginning of the war found the courtier justified of his Bolsover extravagances. As a rich man and a great lord he took the field, and made a respectable campaign in the face of Hotham and Fairfax. But the yellow Press of the

THE GATEWAY OF THE NEW BUILDINGS.

seventeenth century, with its pamphlets and lampoons, followed him with criticism, of which my lord was impatient. At Marston Moor he carried no bâton, charging as a private gentleman at the head of a troop of others, and soon afterwards he washed his hands of the war, sailing to Hamburg with his two sons and his brother, away in dudgeon from "the laughter of the Court." The Marquess of Newcastle, as he had been created in 1643, was content sullenly to watch the end from over-sea, dwelling in Antwerp and consoling himself with his great book on horsemanship, whose splendid plates make it still the prize of the book-collector. He had left England with £90 in his pocket, having lost, according to his lady's story, a fortune of near a million, figures which speak eloquently of the courtier's trade under a Stuart monarchy. But he does not seem to have come in his exile to that pinch of want which harassed many cavaliers on their travels. A man of letters married to a literary lady, the time passed, and at the Restoration he returned to have his marquessate of Newcastle changed for a dukedom and to be greeted as the Loyal Duke in respect of his somewhat nice and grudging loyalty. His second wife, Margaret Lucas, of a family whose sons were valiant and whose daughters virtuous, added to her inherited virtue the qualities of a fantastic blue stocking. Her Duke and she made plays and wrote verses and philosophy together, but Pepys' words, "a mad, conceited, ridiculous woman, and he an ass," give us that light-hearted Court's view of this old-fashioned couple, and the Duke retired at last to Bolsover.

It had gone ill with Bolsover during the war. The Parliament men from Sheffield marched upon it in 1644 and took it with little opposition, giving the garrison "fair and moderate articles" of surrender. In it were great guns, one of them an eighteen-pounder, six-score muskets, with pikes, halberds, powder and match. The Parliament put its own garrison into Bolsover, but at the war's end an order came to level it and sell the stones.

Whether there was little market for building material in this remote corner, or conveyance from its rock was difficult, we know not, but luckily the order was not carried out. Bolsover, decayed and deserted, but still full of interest, yet stands a precious relic of the fine building of a stately age.

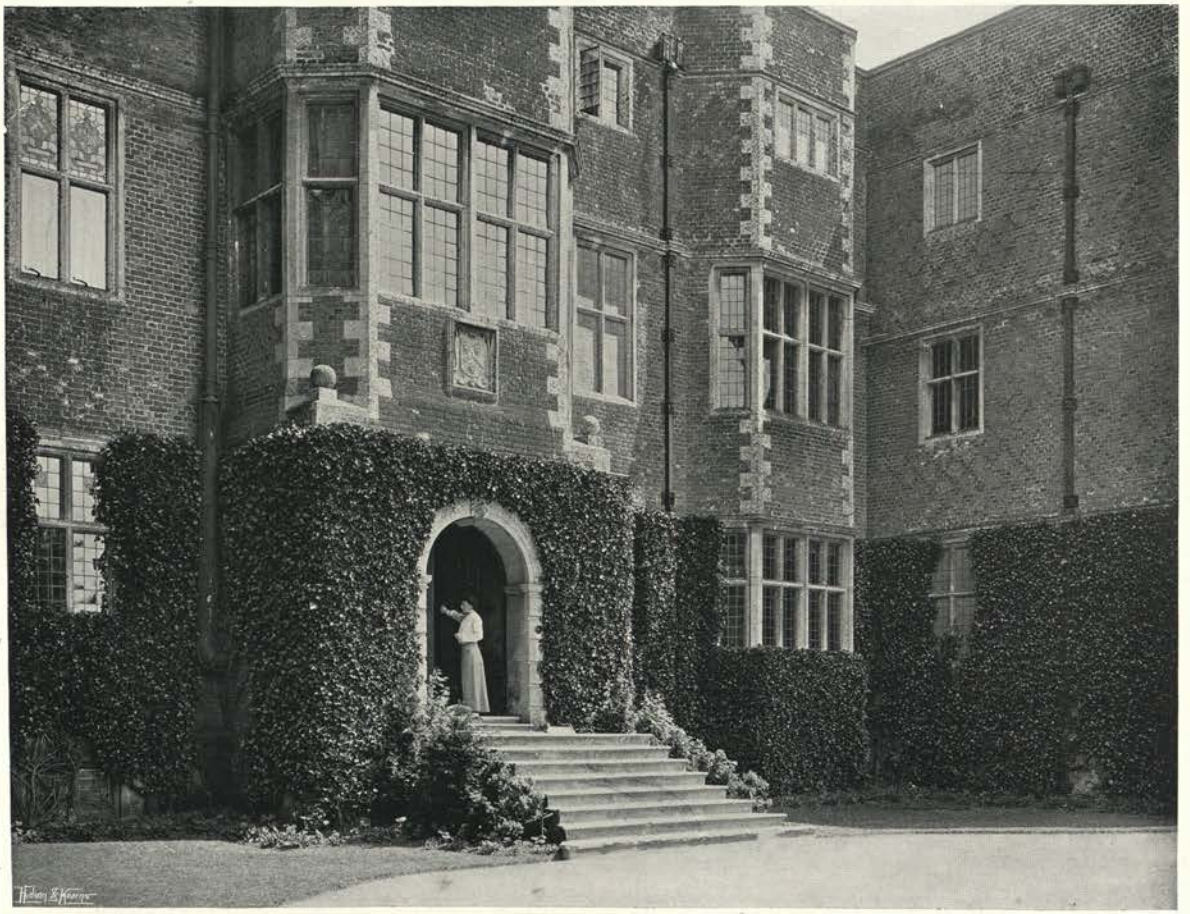


THE RIDING SCHOOL FROM THE GREAT WALL.

QUENBY HALL, LEICESTERSHIRE.

WHAT different associations the same words conjure up in different minds, according to their bent and tendency! Mention Quenby Hall to the lettered architect, and he at once sees visions of a stately Tudor pile of buildings, of marvellous and harmonious brickwork faced with stone. Speak of it to the antiquary, and he thinks of one of the oldest English estates that until the present year has never for eight centuries passed out of the possession (although often out of the occupation) of one family. Pronounce the words in the hearing of a sportsman, and he is at once in the centre of some of the finest fox-preserves in the Midlands, which Alken's drawings of the Leicestershire coverts have immortalised, which the Quorn Hunt has "drawn" for generations past, and will, it is hoped, continue to draw for generations to come: the chorus of the hounds salutes his mental ears, and one of the biggest "fields" of horses and riders passes before his eyes at breakneck pace in the direction of Billesdon Coplow. Quenby Hall, from its lofty, isolated position, and its vast range of prospect over the surrounding country, dominates the neighbourhood of Leicester in a physical sense, as by its solid simplicity of architectural style, its prolonged association with the name of one family as its owner and its prominence as a hunting centre, it dominates the imagination of the dwellers in and around Leicester.

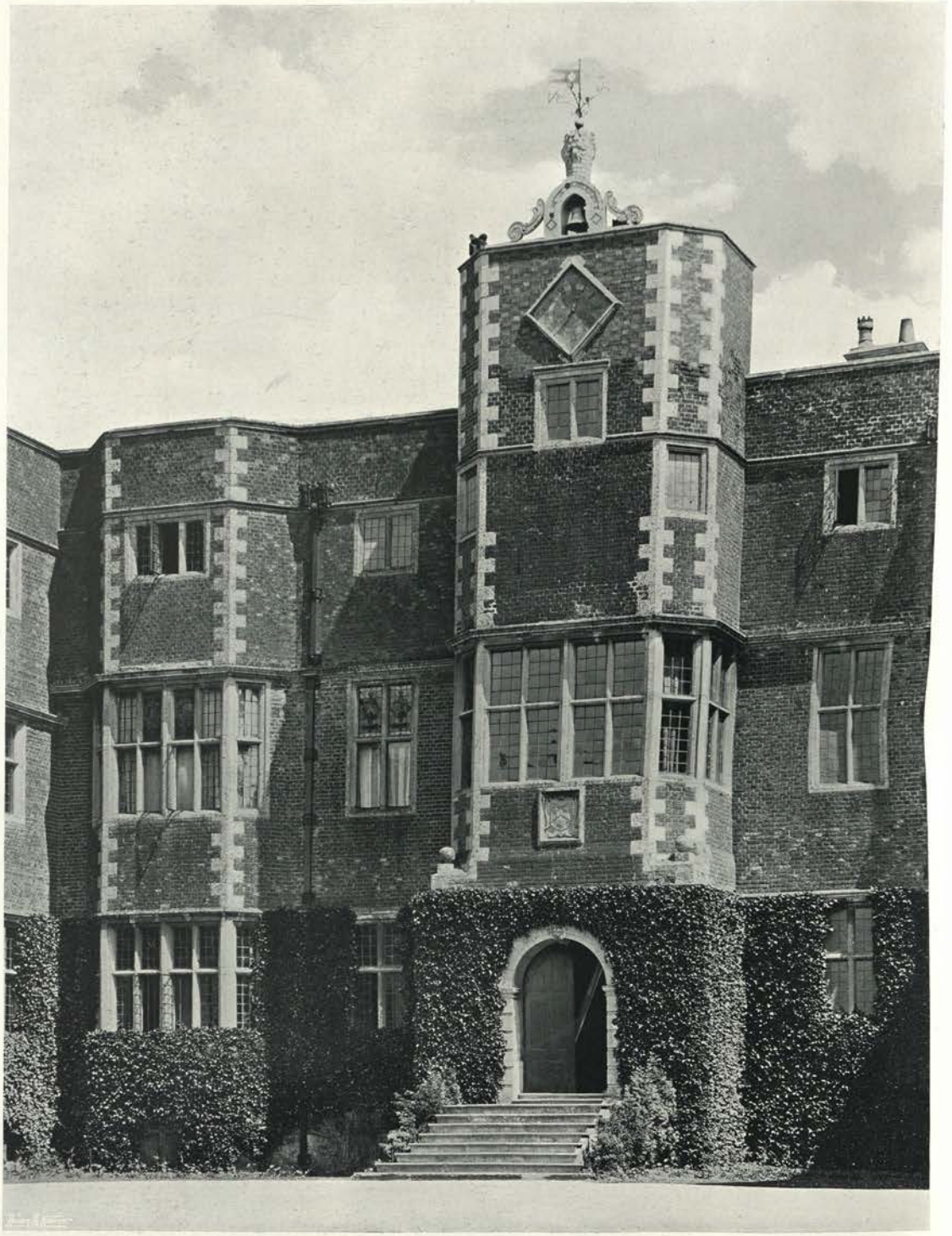
Quenby Hall is about seven miles from Leicester, and its approach is characteristic of the country, being by a bridle road—"long and



THE PORCH.

lean and lank"—running through grass fields for about a mile, some still showing marks of the old "ridge and furrow" system of ploughing and draining, the road interrupted by frequent gates,

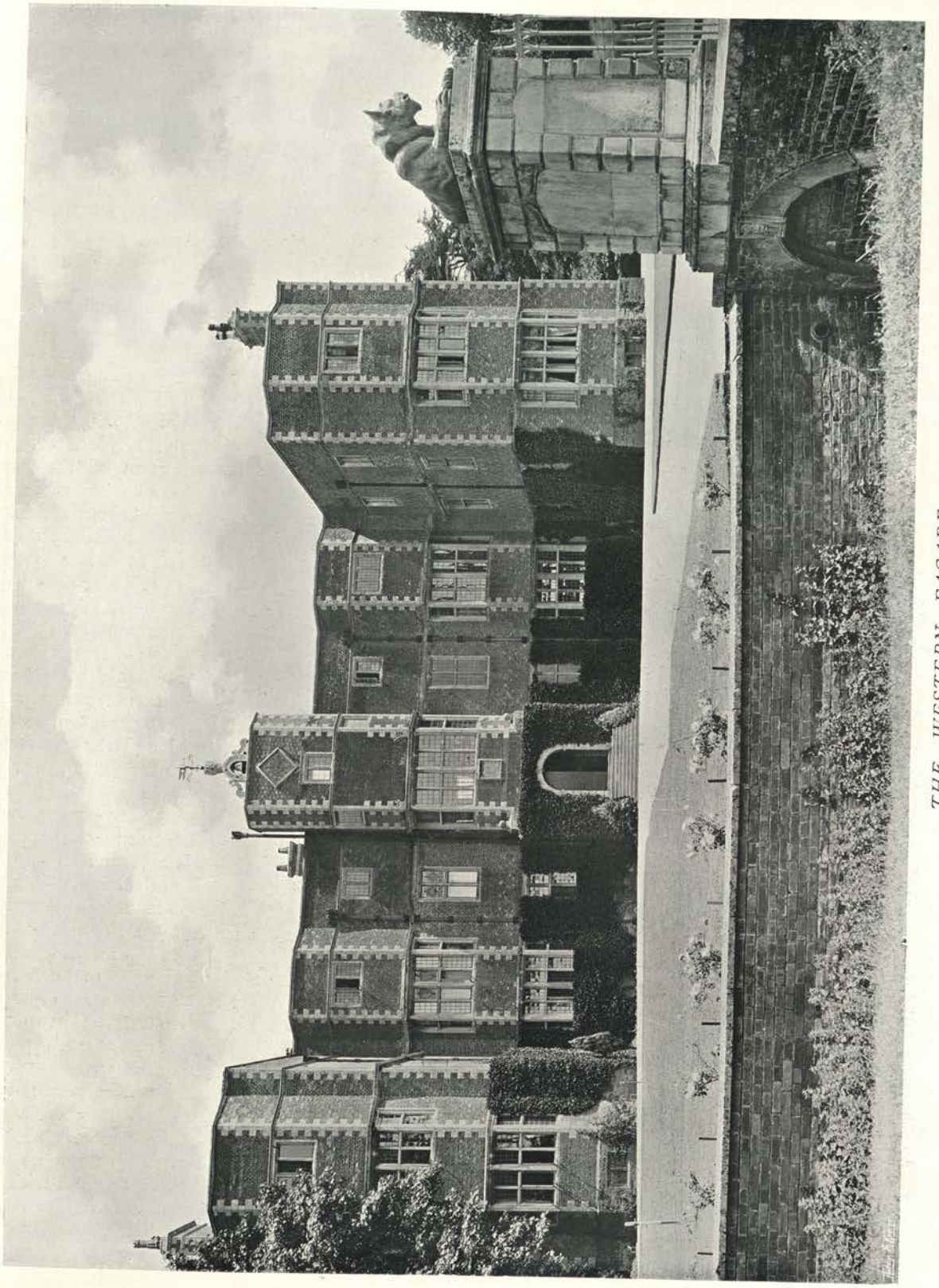
As you enter the park—if so apparently wild and natural a domain deserves the name—you come upon irregularly planted lines of oak trees, with here and there a stray cedar as you



THE OLD CLOCK TOWER.

rendered necessary by the comparative scarcity of hedges, the opening and shutting of which said gates is a terrible trial to those who drive in groomless dog-carts.

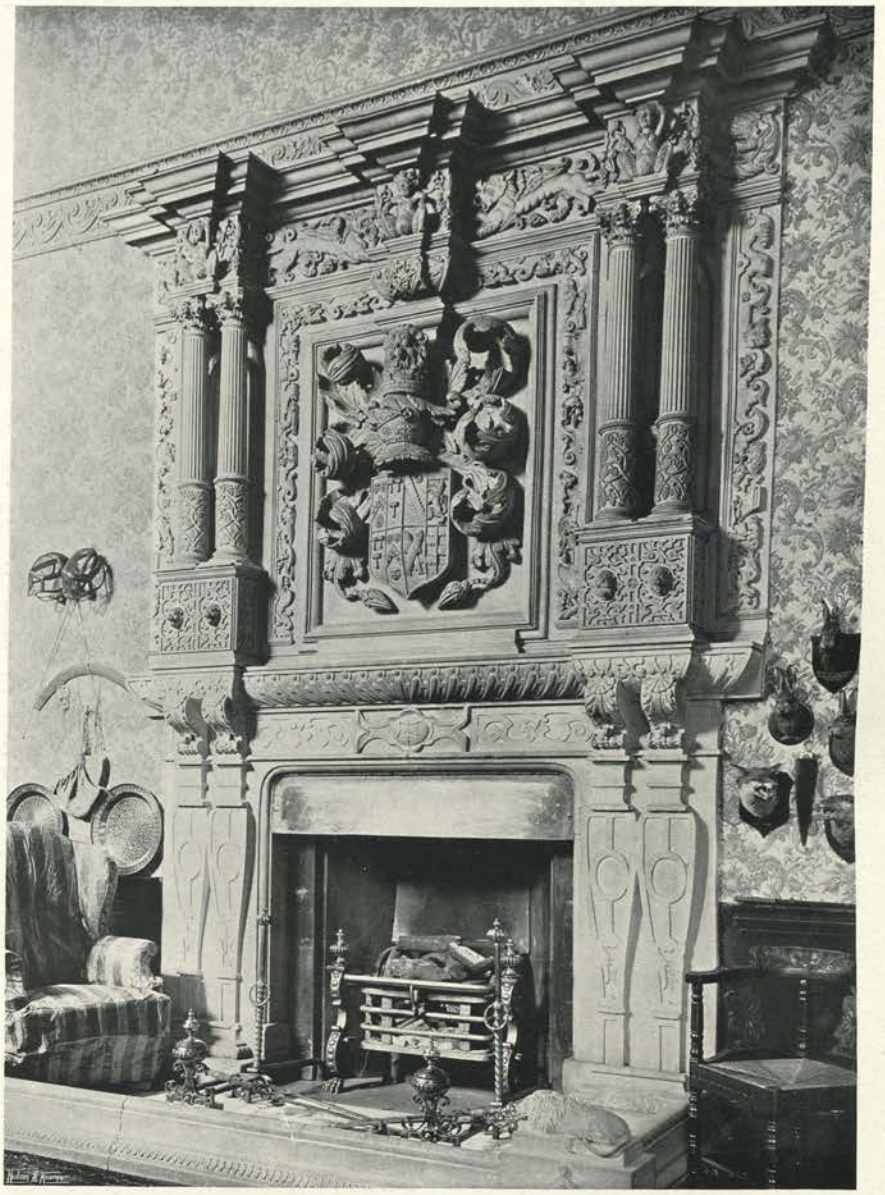
near the last iron gate. This is of the smallest and simplest character, usurping the place of the discarded and still magnificent wrecks of the wrought-iron gates (worthy of Jean Tijou)



THE WESTERN FACADE.

which now stand as a model and pattern outside the Art Museum at Leicester. The Hall itself is set upon a vast walled platform or foundation, four square, except where rounded off at the entrance into the segment of a circle; and the outer rim of this platform forms on three sides a broad terrace-walk, raised a few feet above the surrounding country, from which it has hitherto been separated by no artificial barrier, but will now have a parapet. The story goes that as much money was spent upon the foundations as would have sufficed for the erection of the entire building.

A high flight of steps leads up to the arched doorway of the porch. Originally a second doorway was interposed before entering the hall, which was of the then somewhat novel single-storey height with a long gallery above. But in the eighteenth century, Shuckburgh Ashby, whom we revert to later on, removed the second porch door, and threw the porch into the hall. He also removed the intervening floor and gave the hall its present uncomfortable height and double row of windows. The ancient arrangement will, however, now be duly restored with great advantage to both appearance and convenience. Above the entrance is one coat of arms carved in stone, another higher up, then the clock, dated 1621, and the whole tower is surmounted by the ubiquitous Quenby lion head raised upon an arched base which holds the green bronze bell of the clock. But though clock and lion and bell are old, the portion of the porch which rises above the parapet was refaced with blue bricks some forty-five years ago. Drain-pipes with moulded heads alternate with the finely-proportioned mullioned windows, which five times reach forward in ample bays along the H-shaped elevation. In the right wing is the oak drawing-room, with arcaded Jacobean panelling, divided up by elaborately-carved pilasters, and topped by arabesque cornice and enriched plaster ceiling, the details of which are so beautifully brought out in Mr. Latham's photograph.

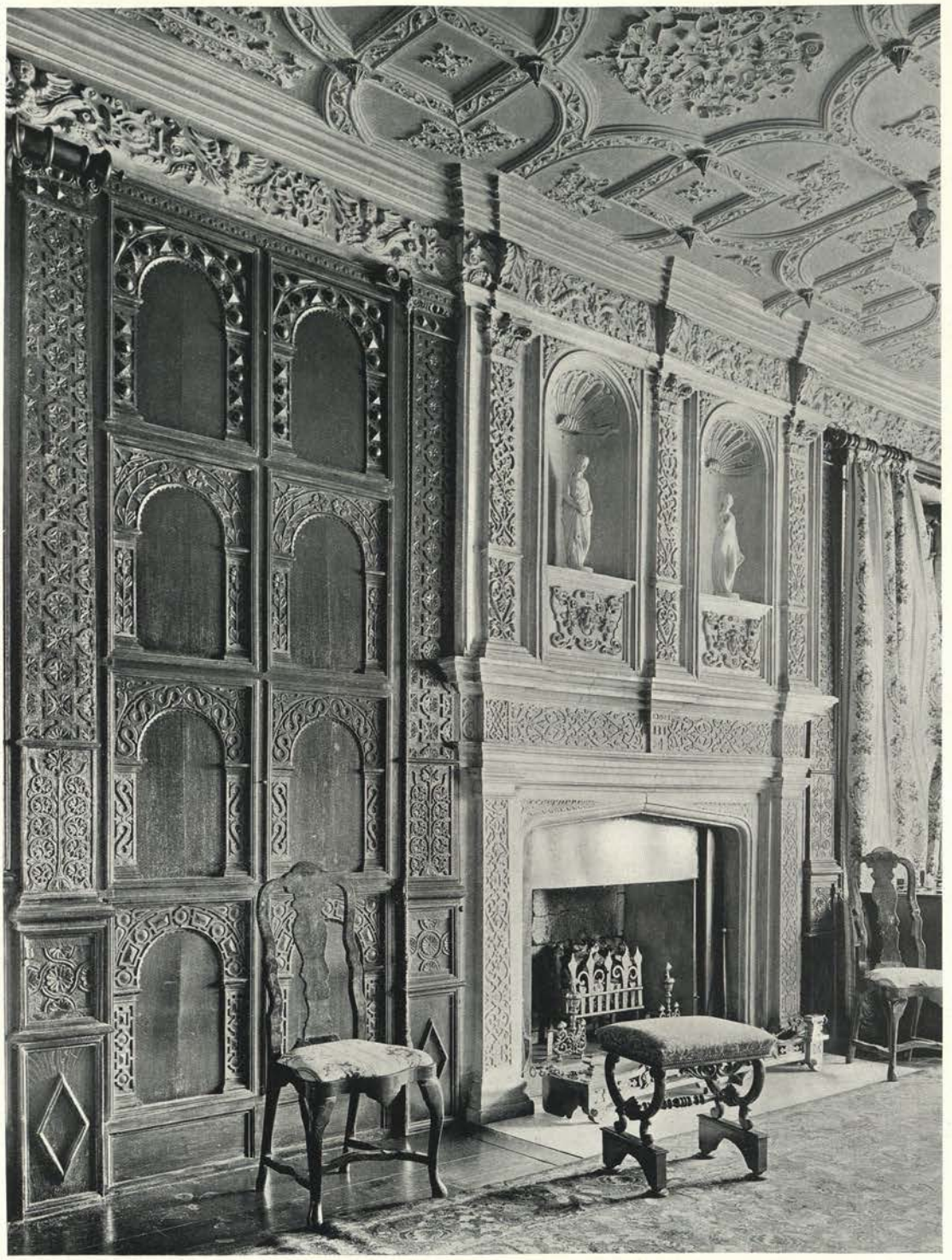


THE CHIMNEY-PIECE IN THE HALL.

The year 1636 is given as the date of the present building, and £12,000 its cost. This conflicts with the dates of 1621 on the clock and on one of the rain-water pipe heads, and is late for the character of the work both within and without. It must apply to some finishing strokes of a rather belated and unimportant kind. Both of the very dissimilar chimney-pieces which we picture declare themselves of the age of James rather than

of his son, although, certainly, that in the hall is somewhat late and debased like that at Hanford; but the whole of the decorations of the drawing-room mantel, panels and ceiling

Some persons of taste may hazard the doubt whether the ivy which spreads almost over the whole front of the building as high as the tops of the first of three rows of windows is



A PORTION OF THE DRAWING-ROOM.

are of exactly similar type to those at Hardwick in Oxfordshire, which is dated from the closing years of Elizabeth, and an illustration of which appears in the Introduction.

a loss or gain, inasmuch as it acts as a beard upon a handsome face, obscuring the lines and expression of the mouth and chin, and interfering with the harmonious colouring of the

mellowed brickwork, and may even in time sap its very strength and stability. Especially on the western side, this might well be removed and give place to the more reserved growth of choicer subjects. One characteristic feature of the building we must not omit to note—the invisibility from any point of view of the flat leaden roof, which yet itself, when you mount up to it, affords such splendid views over the surrounding country. These, with its cedars and the superb colour of its bricks, which alone the brush of Time and Weather can fuse into such subdued and subtle harmony of tone, are the chief beauties Quenby can boast, although, high and exposed as the situation is, Mr. Peto's skill as a deviser of gardens will shortly add much additional charm.

We have it on the authority of John Nichols, the county historian, that the estate appears in legal records as early as the year 1247, and in 1304 a messuage was held by Richard de Asheby. Before the first year of the reign of Richard III., the manor of Quenby was in grant from the Crown to the Ashbys. As long ago as 1629 it was extant in the handwriting of one of the Ashbys: "It is 300 years since the first rise of the Ashbies. My father hath writeings ever since King John's dayes."

"According to the heraldic authorities, the ancient name of Ashby was 'Ashbowe,'" writes Mrs. Elizabeth Ashby in 1670, and true or not, this mere statement is now of the respectable antiquity of 234 years, and, therefore, difficult to controvert; and equally so her jeremiad over the scarcity of corn, barley being "five shillings a strike," which shows that the landed interest was subject to depression even in the good old days. The fourth George Ashby represented Leicester in Parliament in 1695 and 1707, and was High Sheriff in 1688; he was styled "honest George Ashby the Planter," and after this we hear with no surprise that he was a friend of John Evelyn, who visited him at Quenby. He it was, so runs the tradition, who planted nine fine cedars of Lebanon (not those still standing), probably from a cone brought over by his uncle, William Ashby, a Turkey merchant. These cedars took a chill when the other trees were removed to open up the view, and, dying off, they were converted into wainscoting for the east end of Hungerton chancel. An eye-witness describes the curious effect of their long dark branches sinking under the weight of a heavy snow-storm, and then suddenly, like the living things they were, releasing themselves with a spring and resuming their upright position, expanding like vast green umbrellas. For all its length of tenure and tenacity, the Ashby family has not produced an unusually large number of famous citizens, and in fact its representatives seem to have done little more in life than remain "nobly seated." One exception, however, in the way of rising, or at least of standing, was Shuckburgh Ashby (who died in 1792), who Arthur Young, in his "Eastern Tour," describes as having found the house a mere shell, and in a few years brought it into complete order, fitting up the rooms in "a style of great propriety"—they are, in all likelihood, his initials ("S. A.") which may still be descried upon a fine rain-water pipe head with the date of 1729—his furniture rich and some of it magnificent; his collection of prints an excellent one; and his library superbly filled with books chosen by "honest Tom Payne," who was probably responsible for the choice of the elegant bindings, and no doubt was thus distinguished from the greater but less sanctified Tom Paine of Revolutionary reputation.

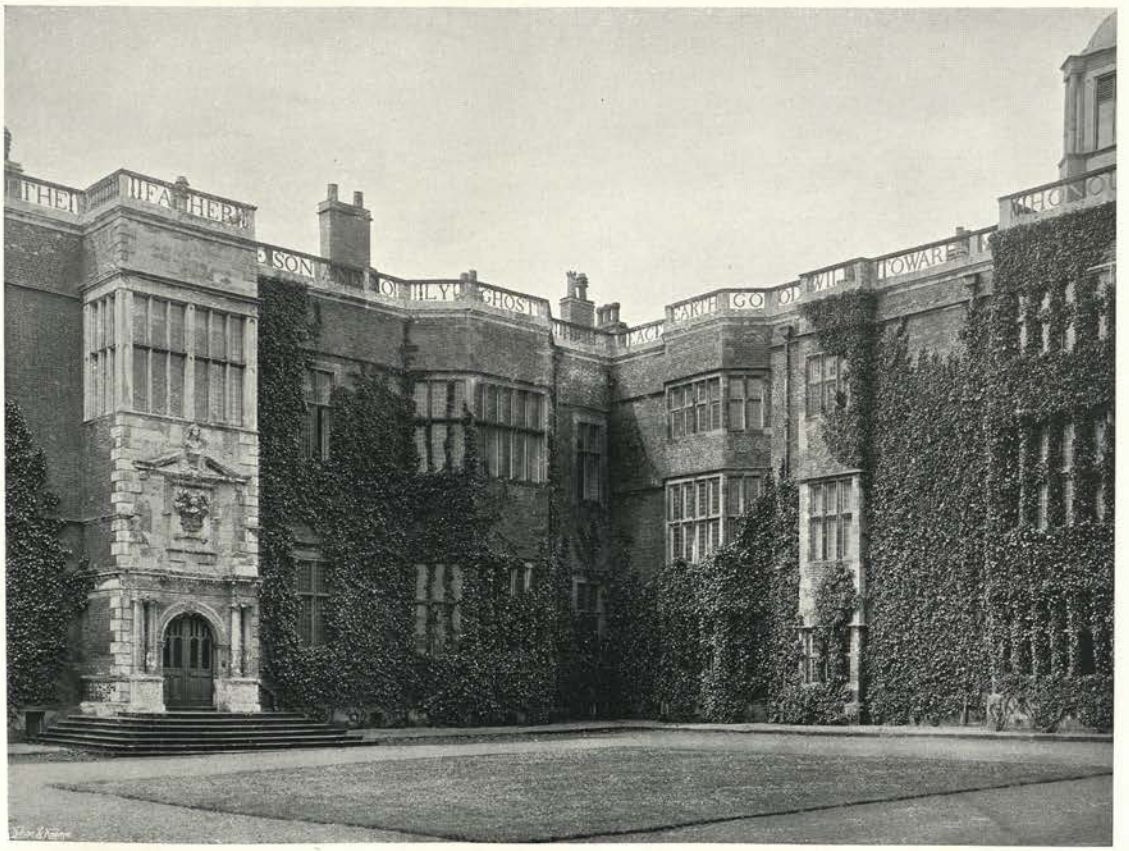
It is only to repeat a commonplace to say that Leicestershire has been known time out of mind for the largest sheep and greatest fleeces. The first Stilton cheese of which there is record is supposed to have been churned by one Elizabeth Scarbrow (afterwards Orton), a housekeeper in the family of the Ashbys, who married and settled at Little Dalby in 1720. It was first called Quenby cheese, but later Stilton, from an innkeeper of Stilton in Huntingdonshire, upon the Great North Road, buying it in quantities and retailing it to travellers. It was made in most of the villages around Melton Mowbray, but it was impossible to get the secret from dairy people, probably because no two cheeses are alike. Nichols gives the following, obtained from Major Cheselden of Somerby by the Surveyor to the Board of Agriculture: "Take the night's cream and put it to the morning's new milk, with the rennet; when the curd is come, it is not to be broke, as is done with other cheeses, but take it out with a soil-dish altogether, and place it in a sieve to drain gradually; and, as it drains, keep gradually pressing it, till it becomes firm and dry. Then place it in a wooden hoop, afterwards to be kept dry on boards, and turned frequently with cloth binders round it, which are to be tightened as occasion requires."

Of late years the history of Quenby (apart from its hunting associations) has been rather connected with the lives of its tenants than its owners. One of these was the late Marquess of Waterford, who, finding that he was threatened with paralysis, got his doctor to patch him up till he had carried out his promise to entertain the Prince of Wales (the present King) in Ireland, and then shot himself rather than await a lingering death. It has, however, now been purchased by Mrs. Edward Greaves, whose great taste and knowledge are being turned towards the adequate renovation of this choice old house. It will soon rank, with her brother's fine Castle of St. Donats, as one of those places to which the word "restoration" may be applied as a term of praise rather than of opprobrium.

TEMPLE NEWSAM, YORKSHIRE.

IN the noble aspect and impressive character of the splendid frontage and open court of the great house of Temple Newsam many will discern much kinship with several places we have lately been describing, especially Quenby. It is a dwelling-place, such as we love to find as an evidence of Old England. The house has been fortunate in that it has continued in the judicious hands of those to whom it has been a pride and pleasure to maintain its beautiful character, and to restore and replenish that which time has consumed. It has been unfortunate in its near neighbourhood to the populous and smoky town of Leeds, which is only some four miles away, and the outskirts of which approach too near to the venerable walls, which they contribute, by smoky emanations, to defile. Yet it is possible, in the retired reaches of the park, or contemplating the glorious aspect of the many-windowed and deeply-embayed forecourt in the hollow square, to imagine how Scott, looking further back, may have conceived here the remote homestead of Templestowe.

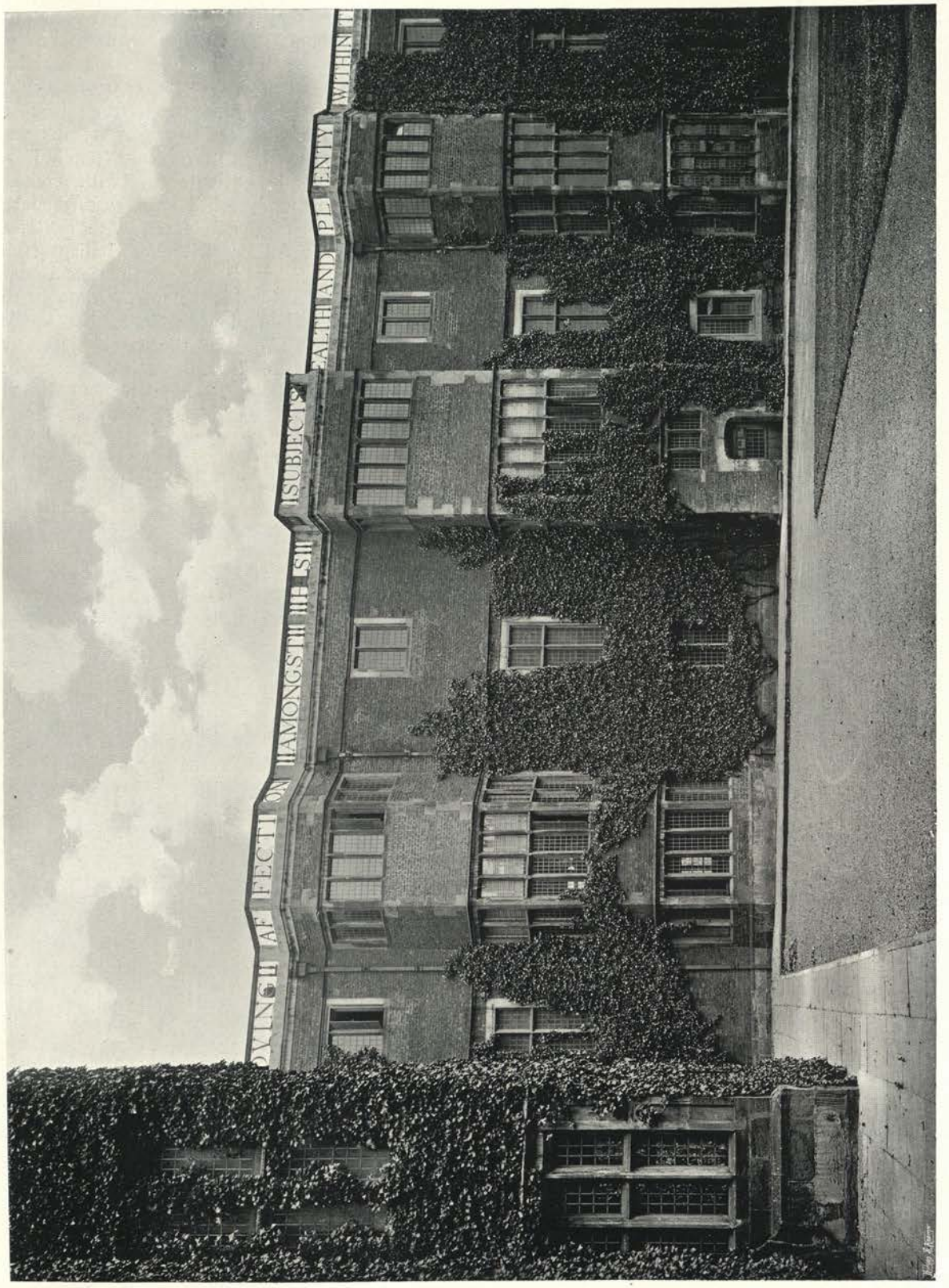
The name is enough to tell us that in this place were established the Knights of the Temple of Jerusalem, that famous military and religious order which sprang from an association of soldiers for the protection of pilgrims to the Holy Land, and which, after many brilliant services, tarnished by things which chroniclers have recorded and sometimes imagined, was suppressed in 1308, and its Preceptory at Temple Newsam soon after granted by Edward III. to Sir John Darcy, in whose family it remained for many generations. Thomas, Lord Darcy, was a faithful subject of the Crown throughout the reign of Henry VII., and is said to have displayed



THE EAST AND WEST CORNERS.

a certain merciless fidelity when acting as a Royal Commissioner to investigate the Cornish outbreak of 1497. He was with the Earl of Surrey in his march to the relief of Norham Castle, and was afterwards Constable of Bamborough, Captain of the town of Berwick, and Warden of the East and Middle Marches of Scotland. When the repressive spirit of Henry VIII. was manifested, Darcy, standing first among the nobles of Yorkshire, proved himself a stout adherent of the old faith, and took a great part in the Pilgrimage of Grace, which cost him his head, and his children their inheritance. Darcy was singled out for the vengeance of Thomas Cromwell and was beheaded on June 20th, 1539. "I am here at your pleasure," he said at his examination; "ye may do your pleasure with me. I have read that men that have been in cases like with their

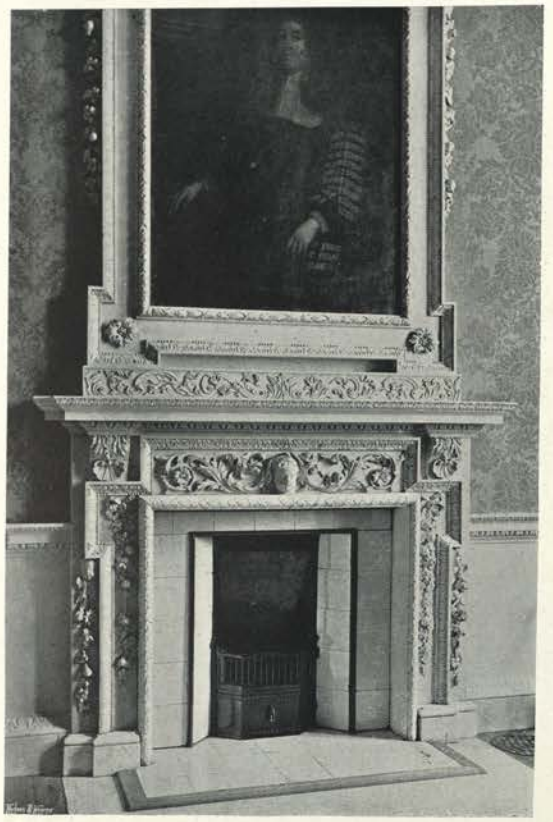
THE PORCH OF THE EAST WING.



THE NORTH WING.

prince as ye be now have come at last to the same end that ye would now bring me unto. And so may ye come to the same."

Temple Newsam, being thus forfeited to the Crown, was granted by Henry VIII., in



OF THE SCHOOL OF WREN.

1544, to Matthew, Earl of Lennox and his wife, Lady Margaret Douglas, a grandniece of Henry VII. Lord Darnley, their son, was born at Temple Newsam, and became, as everyone knows, the unlucky husband of his cousin, Mary Queen of Scots, to whom he was married in 1565, despite the violent opposition of Murray and the Protestants, who viewed the union with distrust. Darnley appears to have lived at Temple Newsam, and although no part of the old house can now be discovered, some portion of it seems to have stood after the erection of the present structure by Sir Arthur Ingram. Thoresby, indeed, asserts that the identical apartment in which Lord Darnley was born remained in his time, and was then distinguished by the name of the "King's Chamber." Moreover, he spoke of the remains of a venerable old bed, upon the woodwork whereof were the words in gold, "Avant Darnle, Jamais Darriere, Avant Darnle."

Temple Newsam passed into the royal hands of James I., who gave it to his kinsman, the Duke of Lennox, from whom it passed by sale to Sir Arthur Ingram, High Sheriff of Yorkshire, in the eighteenth year of the King. The new possessor seems to have pulled down the older structure, except the part which Thoresby saw, and was the builder of the existing house, which he completed about the year 1630. It was, and remains, a very magnificent edifice in the style of the time, the plan being the hollow quadrangle which has been spoken of. The mansion is dignified by its many bay windows, more even than in the case of Quenby, which they resemble in rising from base to summit, thus giving great variety to the wall spaces. The beautiful Renascence porch is an admirable example of its style, with coupled Ionic pillars, a round arched doorway surmounted with the arms of the founders, with pediment and bust. The delicate frieze of Italian scroll-work gives it a finish and distinction beyond the others given in this volume, although the inner one at Hanford is a somewhat smaller and humbler member of the same decorative family. Over the heraldic achievement rises a great bay window, singularly Gothic in its mouldings and panel details, but its frieze is again classic, and exemplifies the linking of the old influence with the new. More remarkable than anything else in the exterior is the cresting

CHIMNEY-PIECE IN BEDROOM.

of the house, in the open parapet whereof are the words, "All Glory and Praise be given to God the Father, the Son, and Holy Ghost on High; Peace upon Earth, Good Will towards Men; Honour and true Allegiance to our gracious

King, loving affections among his Subjects, Health and Plenty within this House." It was an age that loved word inscriptions, old world mottoes, and quaint devices, and many will be reminded of the letters outlined against the sky at Hardwick in Derbyshire, at Castle Ashby, Northamptonshire, and in other old dwellings of the Tudor gentry and of the Cavaliers. On the exterior of the quadrangle, the same character of architecture is preserved, and the effect of the red brick, with the stone dressings and parapet, is exceedingly good.

It is recorded by the topographer that the new house of Sir Arthur Ingram was called by the country people "New Biggen" (building), a name which it bears in the map of Christopher Saxton, thus distinguishing it from the older structure. There has been preserved a letter of Strafford, in which he says that not long after the place was finished a fire broke out, which burnt it nearly to the ground, and that household stuff of the value of £4,000 was all consumed and lost. The rumour he repeated was undoubtedly an exaggeration, for, in the restoration made by Viscountess Irvine, some time before 1816, it was proved by the marks upon the woodwork that the fire had not extended beyond one of the wings.

The first Sir Arthur Ingram was succeeded by another Sir Arthur, who died in 1655, and he by his second son, William, a strong loyalist in the war, who was created Viscount Irvine. With the ninth Viscount the title expired in 1778; but the line of the builder of Temple Newsam continued through female descent down to the late Mr. Meynell-Ingram.

The interior of the house has been most judiciously preserved in successive repairs, and still offers fine examples of Jacobean work. The dining-room is 24ft. square, and the picture gallery 108ft. long and 25ft. wide, both being particularly noble apartments. The former is richly wainscoted, with a handsome doorway, pilastered and topped with arcade pediment and obelisks after the fashion of the very elaborate one from Welshback Street. The good panelled ceiling has below it a very telling plaster frieze, and the low arched fireplace exhibits good strapwork carving, while above, in the quaintest form, are displayed the arms of Darnley, with the motto which Thoresby gives, spelling the name in the customary way however, and the motto, "In my Defense." This surely is a survival of the older home and of the Lennox occupation. The entrance hall and staircase are also

THE DINING-ROOM.

wonderfully beautiful in their enrichment of fine panelling, with that dull yet lustrous surface which is so charming in the elaboration of all woodwork, and in the splendour of their carving and modelled plaster, with scrolls and armorial embellishments, and the bold frieze with its magnificent treatment of the rose design. The ascent is peculiarly dignified, and the staircase is certainly worthy to

rank with those at Hatfield and Blickling which it very closely resembles. The grotesque animals with shields cresting the enriched newel-posts, which are carved with trophies of arms and heraldic achievements, give rare

of Wren. In short, at Temple Newsam there is no rigid formalism and no pedantry of manner, but rather the visible presence of passing generations in the "ringing grooves of change." Hence there is upon the structure the impress of per-

THE UPPER STAIRWAY.

picturesqueness to this part of the interior. Elsewhere we find the evidences of later styles, as in the exquisitely sculptured mantelpieces of the bedrooms which bespeak the school

sonality, and certainly in a notable degree of the personality of that well-known Yorkshireman, the late Mr. Hugo Francis Meynell-Ingram, M.P., whose widow now cherishes the venerable mansion

which has come to her. She is a lady of excellent taste and judgment in all that relates to the beauties and amenities of great houses, as the creation of the magnificent garden at Hoar Cross, Burton-on-Trent, her other place, amply testifies.

The picture gallery, unfortunately, is not particularly well lighted, but here and in all the more important apartments, is a very splendid collection of pictures. Guido is represented by an excellent St. John the Baptist and a charming St. Margaret; Annibale Caracci by a Dead Christ with His Disciples; Nicholas Poussin by a Virgin with the Baptist and St. Elizabeth; Rubens by an important religious picture; and Vandervelde by two sea pieces. There is also a notable picture by Albert Dürer, or by a good master of the Dutch school of his time, and another by Rembrandt, being a portrait of himself. The family portraits are also very beautiful, and include one of the Marchioness of Hertford, by Sir Joshua Reynolds, from whose pencil are also Lord and Lady Irvine and a Shepherd Boy, which is singularly charming. Yet perhaps of all the pictures a portrait by Titian is most notable, and there is also a fine and admirable Claude.

It would be a pleasure to recall the life of Temple Newsam in its prime, but that is a task which must be foregone. Even when it was built the thriving town which is its neighbour was already beginning to be a seat of an important industry, and presently, in many a cottage in the country side, was heard the rattle of the shuttle in the loom. The region thereabout has since grown into one of the busiest parts of the kingdom, amid which the old home of the Ingrams stands, rather sad and sorrowly, yet full of beauty and charm, a reproach, in its solid grandeur and fine sense of proportion, to the tawdry and sordid modern work which year by year more closely encircles it.

DESCENT OF THE STAIRWAY.

BLICKLING HALL, NORFOLK.

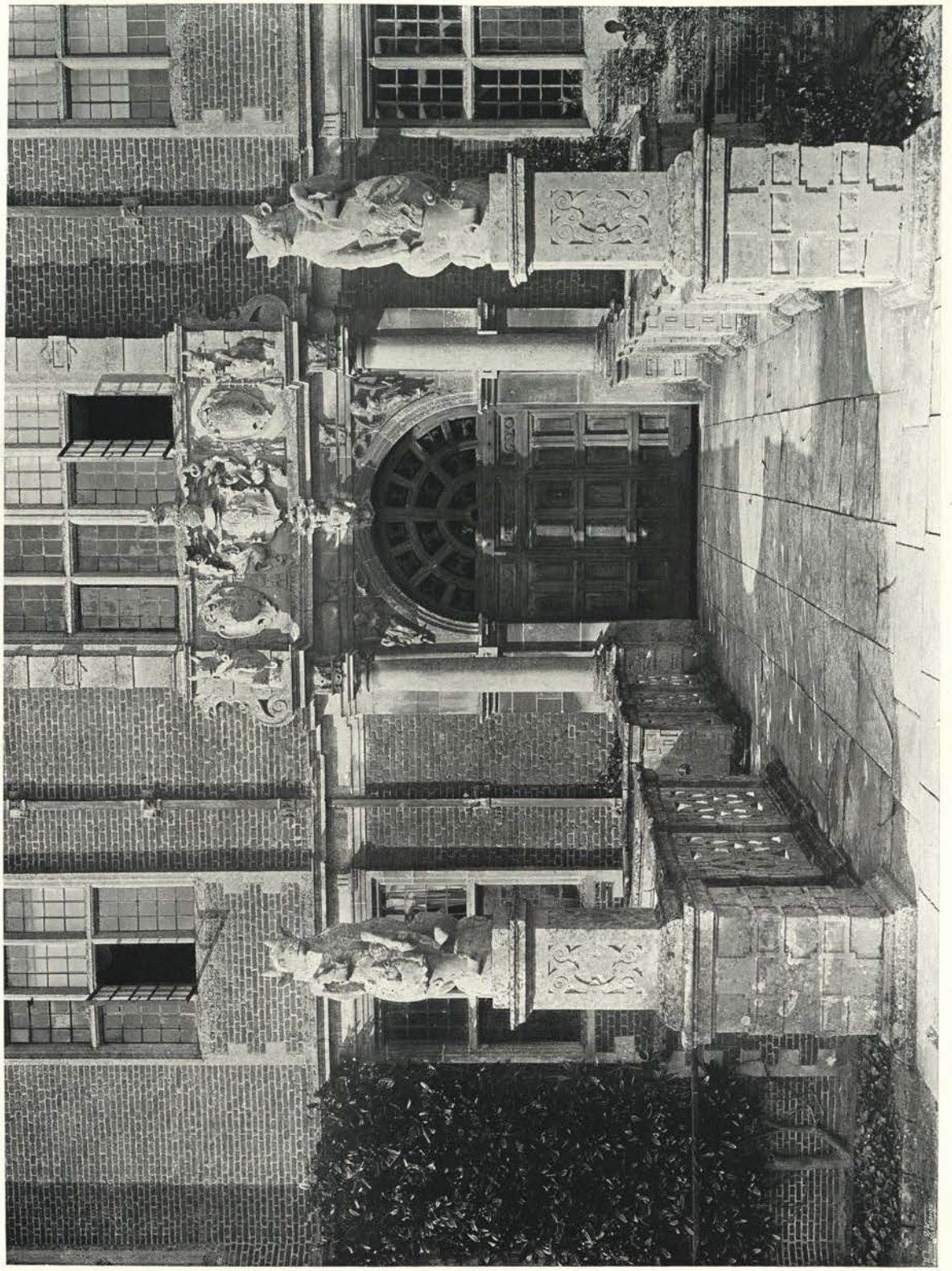
NORFOLK has many great houses of fine old red brick, and Blickling Hall is the most stately of these. Once it was a rich county, with its companies of weavers at work in the towns where churches and inns still crowd together after a fashion which tells of prosperous days, and with its famous ports of Lynn and Yarmouth. Trade came to the county from its neighbours over-sea, dwellers in those Low Countries which first learned the secret of making a great house a place of comfort as well as of high state. So Norfolk, in its fat years, set itself to imitate the Fleming in his love for sumptuous furnishing and gallant houses, and Blickling still stands as a seventeenth century example of a Norfolk man's country palace.

After the conquest of England, the manor of Blickling, which had been Harold's manor, became a part of the lands of the See of Norwich, and the bishops had a house and park here. But in the days when politic churchmen gave away their coat in order that they might keep their shirt the bishops' manor in Blickling came to the hands of King Henry VIII, by whom it was granted to Sir John Clere, who joined it to the other manor in Blickling, called Dagworths Manor.

Sir Thomas Dagworth, a knight out of Suffolk, being lieutenant for King Edward III. in Brittany, took the King's enemy, Charles of Blois, prisoner, with much slaughter of knights and men-at-arms, and having smitten thus handsomely with the sword, perished by the sword in the same year, being cut off in an ambush. By his marriage he was a near kinsman of the King, and his son, Sir Nicholas Dagworth, had high employment from Edward III. and the second Richard. He commanded for the King in Aquitaine, and went on embassies to treat with the dukes and lords of Italy, with the princes of Germany, and with popes and kings. This Sir Nicholas had the manor, thenceforward called by his name as Dagworths Manor, under a settlement of 1368. Here he built a new

FROM THE PORCH.

NORTH-EAST AND SOUTH-EAST FRONTS.



THE PORCH AND THE BRIDGE.

house, and here he died at the beginning of a new century. He is more than a name in Blickling, for in the church one may still see his figure in brass on his tombstone—a long and lean face, with a moustached lip showing below his pointed bascinet, his body clad in close-fitting harness and tight surcoat. His sword and heavy dagger balance each other against his thighs, his feet rest on a couching lion, and his head upon a great helm with a crest of a griffon's head.

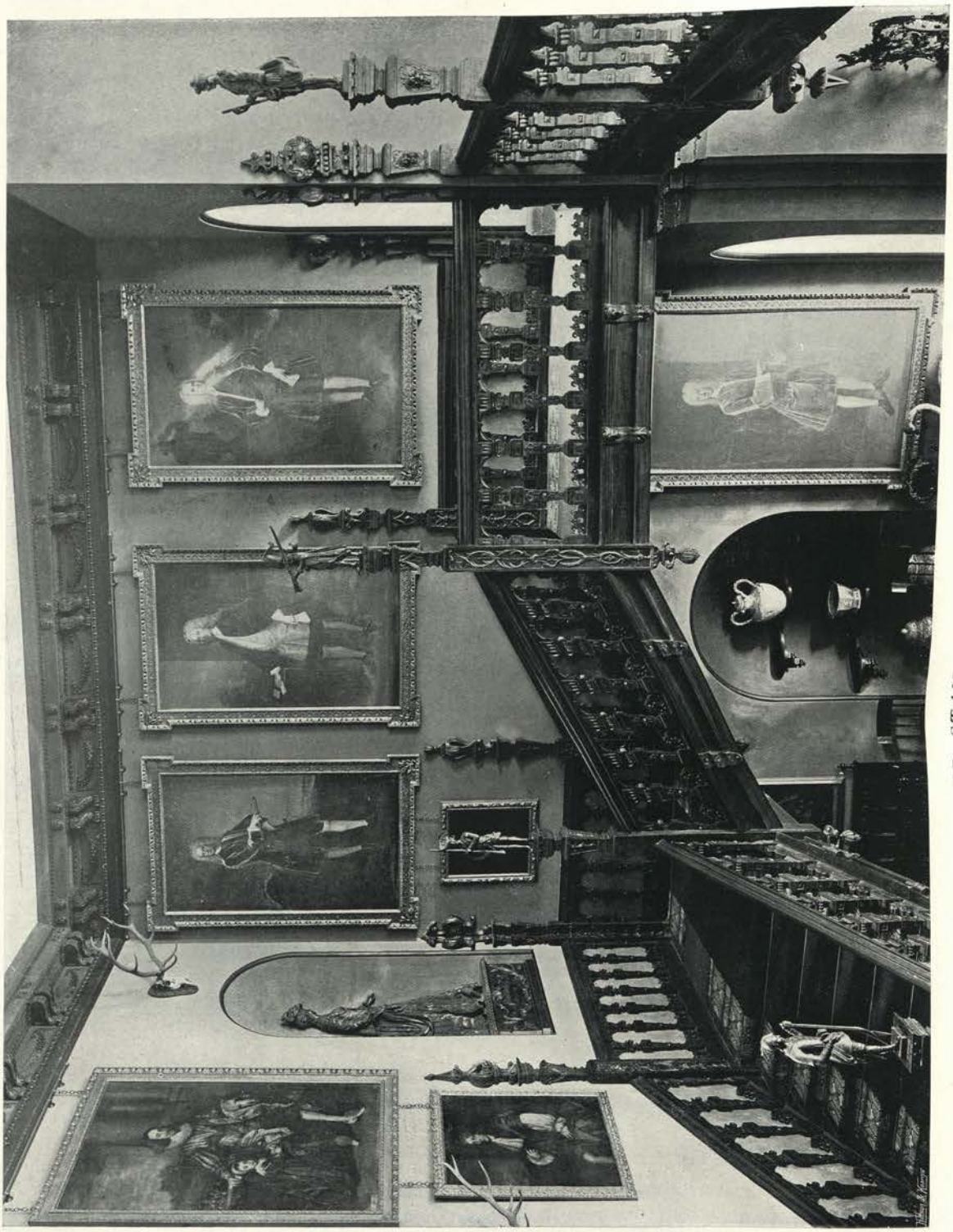
After him the Dagworth Manor came to the hands of yet more famous soldiers. Old Sir Thomas Erpingham, the hero of Agincourt, was lord here, and sold to Sir John Fastolf, that rich old fox of Norfolk, who added this manor to the broad lands which the spoil of the

THE CLOCK TURRET AND ENTRANCE.

THE STAIRCASE.

foreign wars had brought him. Sir John was a man of affairs as well as a man of the sword, and he did not keep Dagworths Manor long in his hands, but allowed one Geoffrey Boleyn, who lived under his patronage, to buy it of him at a price. Master Boleyn, sometime Lord Mayor of London, should have been at least as keen at a bargain as the soldier his patron, but a letter written by him after Sir John's death complains sadly to John Paston, the knight's executor, of the price paid when the writer bought the manor of Blickling "of my maister Fastolf, hoose sowle God asoyle."

This Geoffrey Boleyn, a Norfolk man by birth, must have found that even in London Sir John Fastolf's name was a weighty one, for as a citizen and mercer he made his way, being alderman of his ward and Lord Mayor in 1457.



THE STAIRCASE—ASCENT TO GALLERY.

THE STAIRCASE—CENTRAL VIEW.

His wife, Anne, was one of the daughters and heirs of the Lord Hoo and Hastings, and glass in the chapel of Blickling church asked for prayers for the good estate of Geoffrey Boleyn and Anne his consort, who made the chapel and its window. His two sons, having rank and place from their mother and riches from their father, were both knights. The younger of these survived his brother, and was made Knight of the Bath when Richard III. was crowned. He took to wife a daughter and co-heir of Thomas, Earl of Ormond, and was also possessed of Hever Castle in Kent, already described in this volume. With that place rather than with Blickling is the short greatness and sudden ruin of the Boleyn family connected. When Geoffrey Boleyn's grandson, after becoming Earl of Wiltshire and marrying his daughter to the King, saw that daughter's head and his son's also fall by the axe, he felt the joy of life go from him and two years later he died. His niece carried Blickling to the Cleres, who eventually sold it to Sir Henry Hobart.

We have now come to the family that built the Blickling of our pictures. The lands had passed to those who knew them well, Hobarts out of Suffolk and Norfolk, sprung from James Hobart, Henry VII.'s attorney-general, and friend of the John Paston to whom Geoffrey Boleyn had written bewailing his costly purchase of Blickling. Sir Henry, the new purchaser of the manor, was a baronet of a creation of 1611, the year in which baronetcies began. He was Chief Justice of the Common Pleas, and must have been popular in his county, where even now a chief justice who held that foreign corn should be taxed until home prices went up would be hailed by his farmer neighbours as a very Daniel for nice judgment of the affairs of the ploughlands. He seems to have been a learned and modest man, not too subservient to court influence at a time when all men were subservient, although Bacon, whose road to the attorney-generalship he had blocked for seven years, accuses him as one who "falsely affected intimacy with great folk," an old English vice which has not yet had its day. He died in the first year of King Charles at Blickling, which he had possessed since 1616.

The chief justice's son is usually called the builder of Blickling Hall, but it is evident that the father was not long content with the old house which had sheltered the Cleres and the Boleyns. His arms are over the entrance with those of his wife, and dates about the building show that the principal work was finished in his time under the care of Robert Timmins, the architect, who is buried in Blickling churchyard hard by his masterpiece.

His younger son, Miles Hobart, is generally confused with his fiery cousin, Sir Miles Hobart, who locked the door of the House of Commons and pocketed the key, in order that timid members should stay to face a debate on tunnage and poundage, and, incidentally, on the Royal prerogatives, for which Sir Miles was long caged in the Tower, refusing to give sureties for future good behaviour. He yielded at last to the plague which was creeping about his prison gates, gave his sureties, and died the next year by the oversetting of his coach.

Sir John Hobart, the third baronet, was a little child when this obstinate kinsman was wrangling for liberty and Parliamentary privileges, but he grew up another stout Parliamentarian Hobart, and was Lord Hobart in Oliver's House of Lords. Like many another who had been in the Commonwealth councils, he found it easy to make his peace when the King came home again, and in his time Blickling received King Charles II. through its stately gatehouse, to the joy of the neighbourhood, a country poet boasting that now

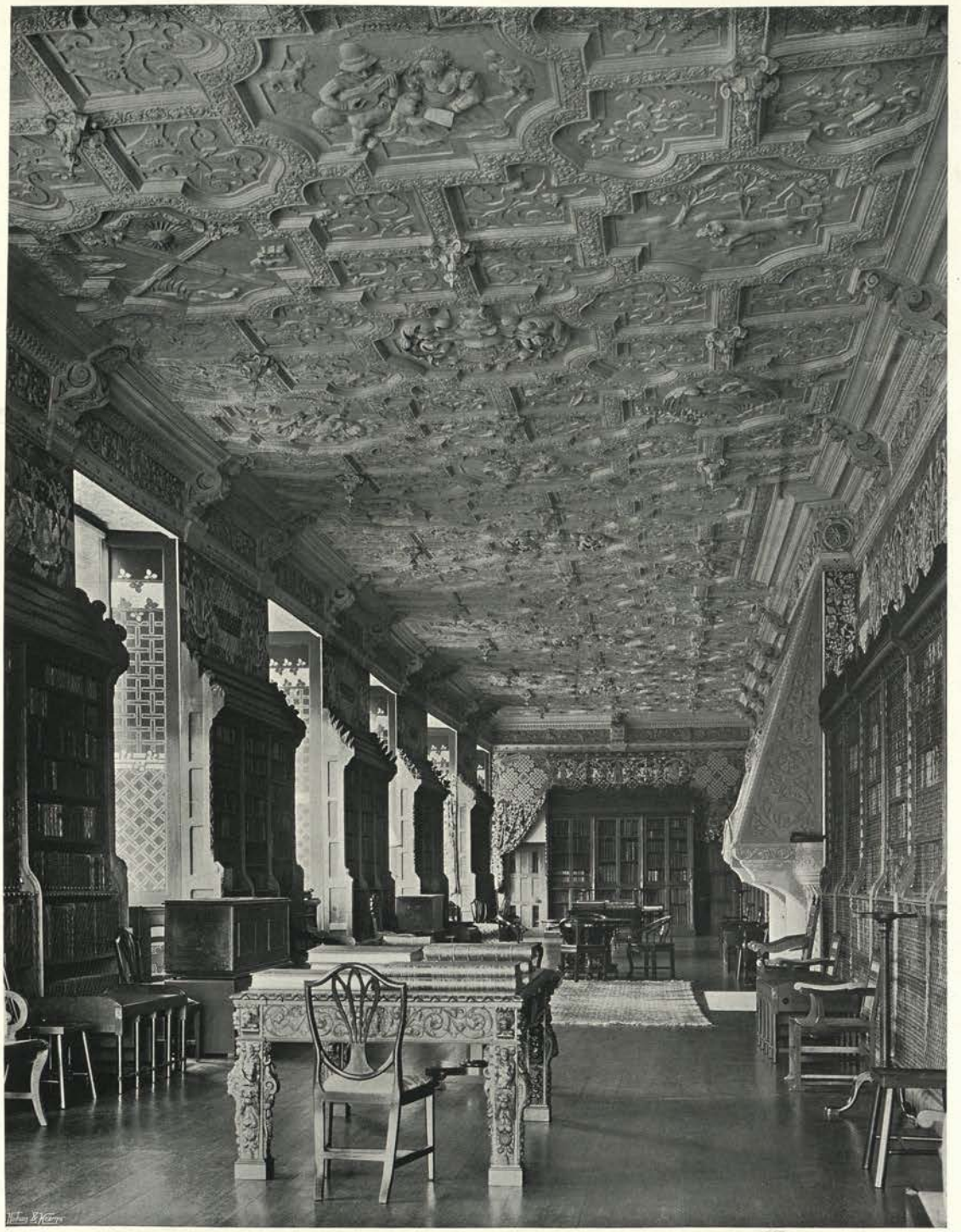
> Blickling two monarchs and two queens has seen,
> One king fetched thence, another brought, a queen.

Sir John had married into "the good old cause," for his wife was one of the daughters of John Hampden the patriot. Long afterwards, in 1824, their descendants inherited Hampden lands through marriage, and the Hobarts became Hobart-Hampdens.

King Charles had made a knight of Sir John's eldest boy on his coming to Blickling, but he failed to make a loyal courtier of the son and heir of a Cromwellian lord, and the grandson of the Hampden who had his death-wound at Chalgrove fight. Sir Henry Hobart of Blickling remembered of what blood he came when King James II. and his Parliament were at the old quarrel, and was among those members who passed the resolution in the Convention Parliament that the throne of England was vacant. As a gentleman of the horse he rode beside King William at Boyne Water, but he took no harm from the Irish bullets, dying at last of a contested election, for, at the polling in 1698, he challenged his neighbour Oliver Le Neve on account of certain injurious words which Le Neve disowned. The two met on Cawston Heath, where Le Neve took his adversary's sword-point in his arm, and stabbed with his own deep into Sir Henry's body. The baronet of Blickling died the next day, Le Neve flying the country to skulk abroad under false names.

The dead baronet's little boy grew up to hold a peerage as Lord Hobart of Blickling in 1728, and the earldom of Buckinghamshire in the Culloden year. These honours show that the head of the Blickling house was at least loyal to the new dynasty, but there can be small doubt that the earl owned his coronet to his sister Henrietta, the "Mrs. Howard," afterwards Countess of Suffolk, who was a recognised mistress of King George II. Surely the strangest of royal *liaisons*, this of the prim and strait-laced mistress whom her prince flouted and deserted for the sake of his better-loved wife.

In 1850 Blickling passed to the eighth Marquess of Lothian, whose widow, Constance, Lady Lothian, made it her home for the thirty years of her widowhood, doing much for the



THE LONG GALLERY.

improvement of the estate and place, the gardens having been planned and laid out by her in 1872. The walls of Blickling are nigh upon the three hundredth anniversary of their building, and like the noble old house it is, the Hall seems to have taken colour and life from each of the generations that have lived and died in it. It is a splendid example of that Jacobean style, the broad-windowed style, which speaks of a land at peace. The walls warm with red brick enriched with stone-mullioned windows, stone mouldings and pinnacled gables remind us at once of both

Holland House and Quenby. Only in the dusk of the evening when no more than its square corner-towers stand up against the sky, flanking walls in shadow, could it suggest the old fortress-house from which it has developed.

The moat is there, but only as it were for old custom's sake in a county where there were many moated houses, for the hall is not entered over a drawbridge, but over a wide path of flag-stones along a stone bridge of two arches. At the bridge entry of the south front we look up at two stone bulls, admirable grotesques, grinning strangely as they sit each upon a square pedestal, supporting with loyal care scrolled scutcheons, the one with a bull's head crest of Hobart, the other with the falcon crest of the Bells from whom came the chief justice's wife. Above the pillars and rich spandrels of the doorway are the shield, helm and crest of Sir Henry Hobart flanked by two lesser bulls. These beasts

PART OF THE DRAWING-ROOM.

NORTH SIDE OF DINING-ROOM.

recall at first the bulls' heads of the Boleyns, or Bullens, the yet older lords of Blickling, but here they stand only for Hobarts, and the front which they guard was built in 1620.

The building is an H closed at either end, having inner and outer courts, the chief rooms lying on the eastern side. The hall, entered from the outer court, is of a character new-fashioned in the builder's day, being no longer the principal dwelling room, but merely an entry, and a case for a magnificent oaken staircase. It is comparable to that at Temple Newsam, but more closely resembles that at Hatfield both in the character and ornamentation of its newel-posts, and in the arcading of its balusters, and may well have been a free adaptation of it. But the Hatfield and Temple Newsam stairs, though ample and beautiful, follow the old plan of a single way clinging to the sides of its own circumscribed hall, whereas Blickling is an early—perhaps the earliest—example of a fully detached first flight dividing into a double way. The figures that surmount the newels are of fine quality and are scarcely equalled, except at Aldermaston. They are not, however, all original, for halfway up the stair we are saluted by a little soldier, who presents arms, in the cocked hat and looped skirts of the reign of King George III., and at the stairhead stands a highlander in a belted plaid, these being memorials of the alterations made by the second Earl of Buckinghamshire, who retired to his old Norfolk house after leaving Dublin, and spent his last years in planning repairs and changes in Blickling Hall, which suffered in his time by a fire on its western side. His portrait by Gainsborough is here in a room hung with tapestry, given to the ambassador by the Empress Catherine. The dining-room, seen in another of our pictures, is a grave place of panelled walls, having the date of 1627 over its mantel-piece, at which time old Sir Henry Hobart was dead and his son enriching the rooms of the completed house. Nevertheless, the son's piety has decorated the panels of the chimney-breast with a great achievement of his dead father's arms and with another of the family of his mother, Dorothy Bell of Beaupré. The drawing-room and the gallery, now used as a library, have plaster-work ceilings of the rarest, deep relief of strap and scrollwork, figures, curious proverbs (some unknown even to Sir William Stirling Maxwell), devices and flowers, and our drawing-room picture shows another most stately chimney-piece.

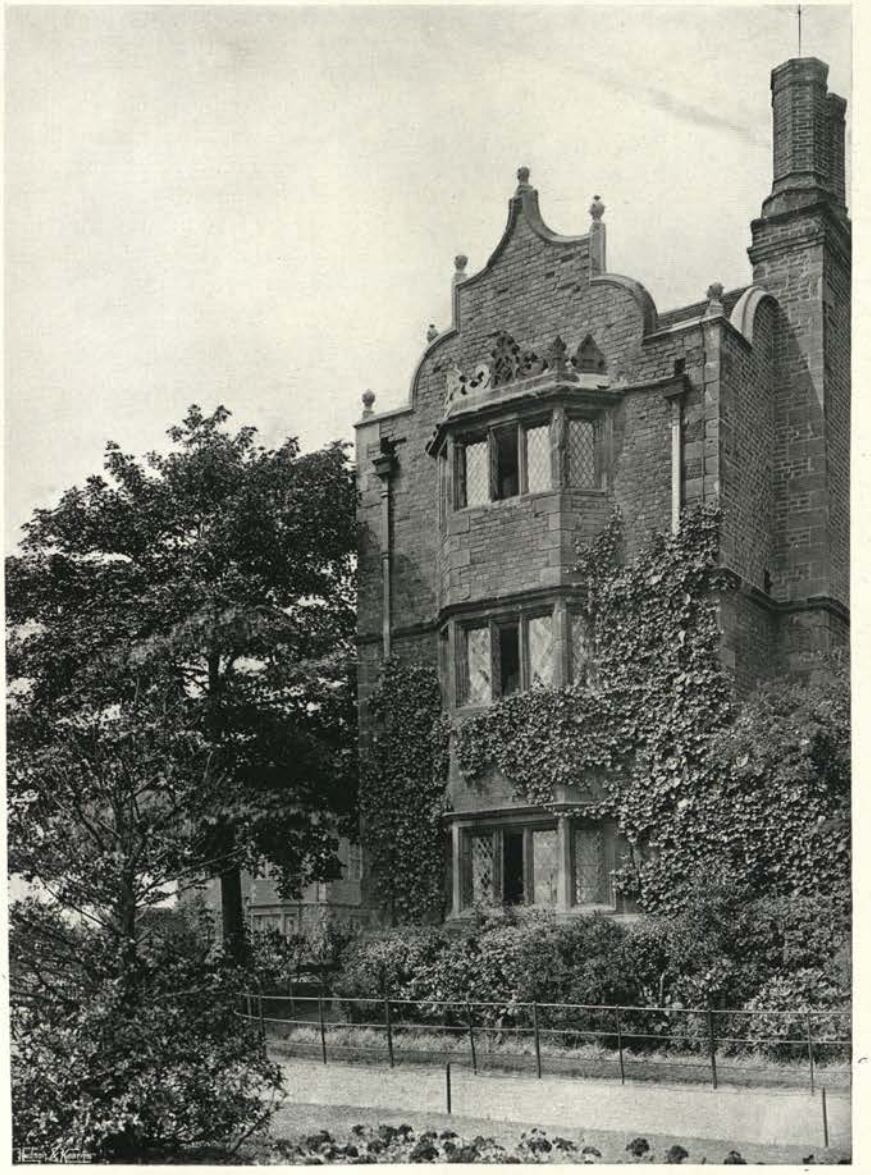
These pictures will make it clear that Blickling is no deserted palace. While its neighbour and rival of Oxnead decayed, Blickling flourished. It stands among pleasant gardens ringed in with the timber and water of a fair

park, and within doors is handsomely maintained. The printed books and manuscripts of a famous library are upon its shelves, and its many family portraits look down on rooms full of ancient furniture from the Jacobean age to the age of the industrious Chippendale. Blickling, indeed, lacks for nothing which an ancient country house should enjoy, not even for a ghost, for the late Mr. Augustus Hare used to repeat a tale of a fish from the lake in the park, out of whose jaws sprang a black dog-fiend, who ran his terrifying course in the passages of the Hall until confused by the breaking up of the old rooms with new partitions.

THE FORECOURT.

ASTON HALL, WARWICKSHIRE.

THE famous house of Aston is the compeer of Holland House and Blickling, of Quenby and Temple Newsam, and, while showing points of difference and originality, has architectural affinities with nearly all the noble mansions which date from its time. Although history is silent as to the name of its architect, it possesses such nobility of character, such admirable grouping of parts and such charming freshness of detail that we recognise in its mellow brick walls the work of master hands. Misfortune has crowded upon, destruction hovered over it; but—albeit in surroundings new and strange—it still stands in majestic form as a superlative exemplar of the Jacobean Age. Its condition is changed, and it is now a museum and a picture gallery, happily rescued from peril and made secure by the public spirit of the gentlemen of Birmingham and the municipal authorities of that city. Yet, if we close our eyes, we still seem to recall its princely state, to hear again the rustle of wimple and farthingale, the voice of the cavalier, and the clang of arms—to breathe, in a word, in these venerable chambers the atmosphere that filled them in their prime. Crowning a gently-rising eminence, with elms, Spanish chestnuts and beautiful gardens for its neighbours, it presents to the observer, on the main or east front, the same hollow square, with advancing wings and an array of mullioned windows, as do Quenby and Temple Newsam, while its gables resemble those of Holland House, and its cupolaed towers show kinship with those at Blickling.



NORTH-EAST GATEHOUSE.

Before, however, we proceed to any description of the house, let us say something of the builder and his ancestors, for the house is in a real sense the vesture of the man. Sir Thomas Holte, the Royalist founder, who welcomed King Charles at his "poor house of Aston," came from a stout Warwickshire stock. The word holt signifies a wood or grove, and so we see that the ancestors of the builder of Aston were

dwellers in the greenwood of Warwickshire, where they appear as men of position as early as the thirteenth century. John Holte, who was living in 1470, was a follower of Richard Neville, Earl of Warwick, the king-maker, and was given the office of Ranger of Sutton Chase. The altar-tomb of his grandson William Holte may be seen in Aston Church, with his effigy clad in armour, with surcoat, the hands joined in prayer, the head resting on a helm, and a lion lying at his feet, while the inscription describes him as "sometime lord of this towne." His son Thomas was a "learned lawyer," and Justice of North Wales in the reign of Henry VIII. His effigy is also in the church, clad in a gown, with a parchment roll in his hand, and the figure of his wife is there also. The rhyming inscription upon the Justice is singular :

Thomas Holte here lyeth in grave;
Ihu for thyn passyon
On him thou have compassyon,
And his soolle do save.

The learned lawyer's son was Edward Holte, Justice of the Peace for Warwickshire and High Sheriff in 1583. He also lies buried with his ancestors at Aston. He died "about Candellmas," 1592, says his inscription, which also describes him as lord of Duddeston ; and he is represented in effigy, with flowing hair and a peaked beard, with his wife, who was a daughter of John Ferrers of Tamworth Castle.

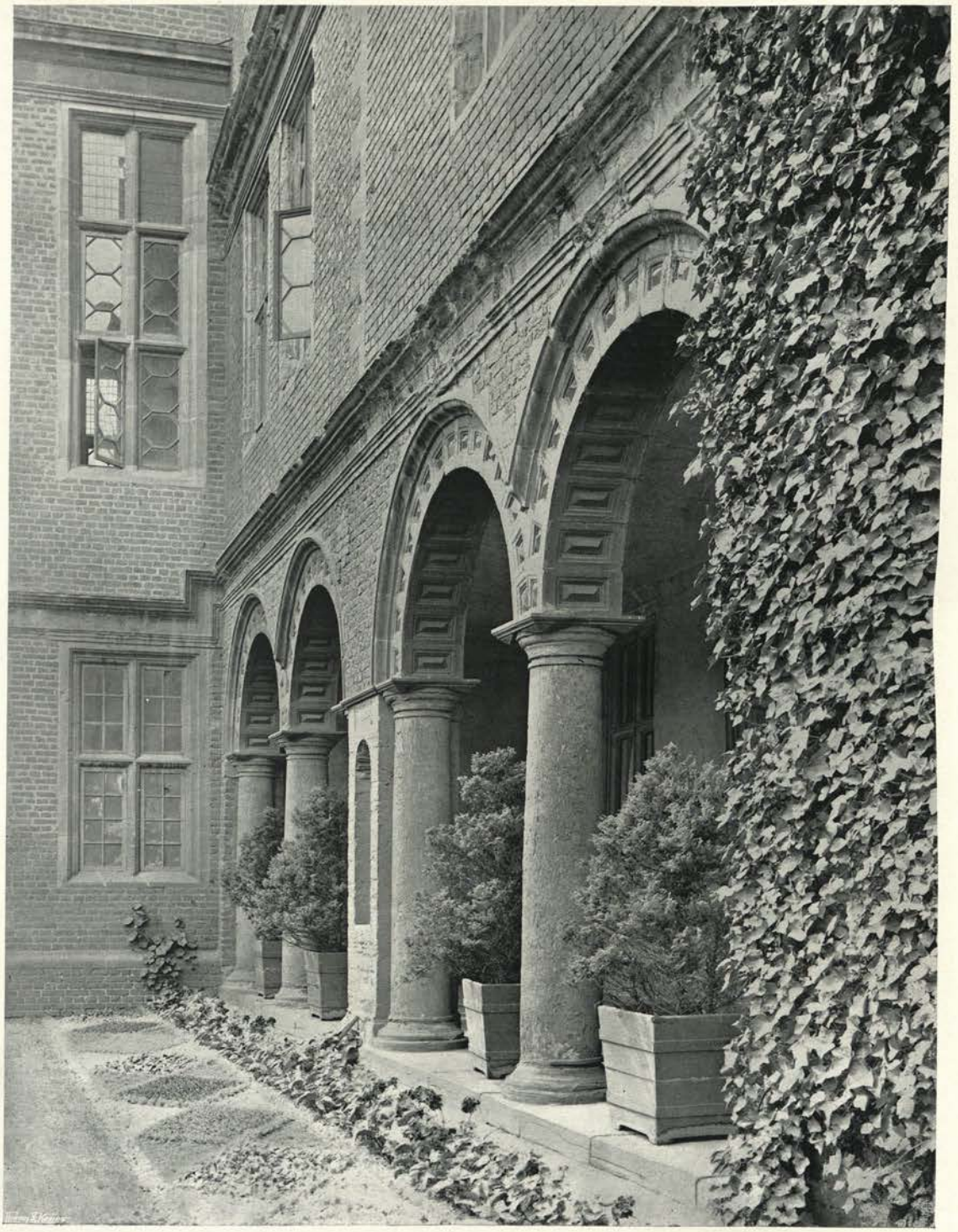
Their son, Sir Thomas Holte, who was born in 1571, and who enjoyed the possession of his property for the space of some sixty-two years, was the builder of Aston Hall, and it was he who raised his family to the highest pitch of prosperity. He was High Sheriff of the county in 1599, and, being a member of a deputation which welcomed King James on his coming to England, he was knighted in 1603 at Grimston, being advanced to the dignity of a baronetcy in November, 1612. The old manor house of Duddeston, in which the Holtes had lived, now became insufficient for the high state to which they had attained, and hence it was that Sir Thomas Holte turned his attention to the building of Aston Hall, which he began, as the tablet over the entrance records, in April, 1618. His great-grandson described him as "a gentleman well read in most parts of learning and versed in several languages," and as "highly esteemed in his county by men of all conditions, being of an even temper, truly great, charitable, and exemplary in his life and conversation." It may be, perhaps, that this amiable eulogy requires some qualification, as we shall see. Much wealth had come to the family through marriages with heiresses, and it was further enriched by the marriage of Sir Thomas with a daughter and co-heiress of William Bradburne of Hough in Derbyshire. He appears thereby to have been enabled to put in hand his magnificent mansion, the work upon which extended over a great many years, for although begun in 1618, it was not occupied, as the inscription testifies, until 1631, nor completed until 1635, the baronet being then of the age of sixty-four. He appears to have been of a somewhat irascible temperament, and it is fabled

BETWEEN THE WINGS.

EASTERN FACADE.

that in a fit of passion he slew his cook. He certainly prosecuted a man of Birmingham for saying he had done so, and secured damages to the extent of £30 at the trial at Warwick, though the verdict was subsequently reversed, as is believed, on a technicality. The allegation was that "Sir Thomas Holte tooke a cleever and hytt hys cooke with the same cleever uppon the heade, and clave his heade; that one syde fell uppone one of his shoulders, and the other syde on the other shoulder."

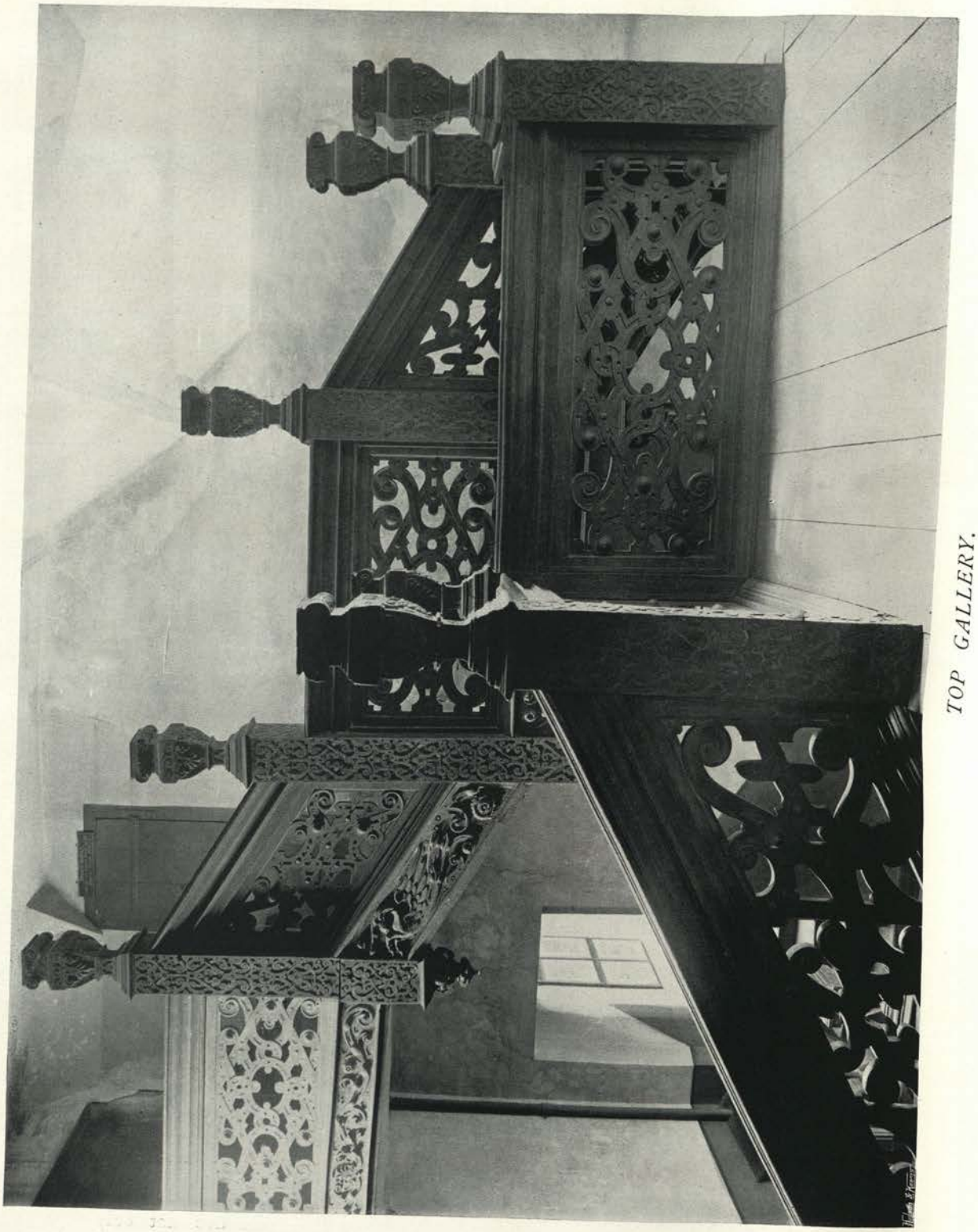
We may, perhaps, dismiss this story as mendacious. There is more authority for saying that Sir Thomas was violently opposed to the marriage of his son Edward with Elizabeth, daughter of Dr. King, Bishop of London. The



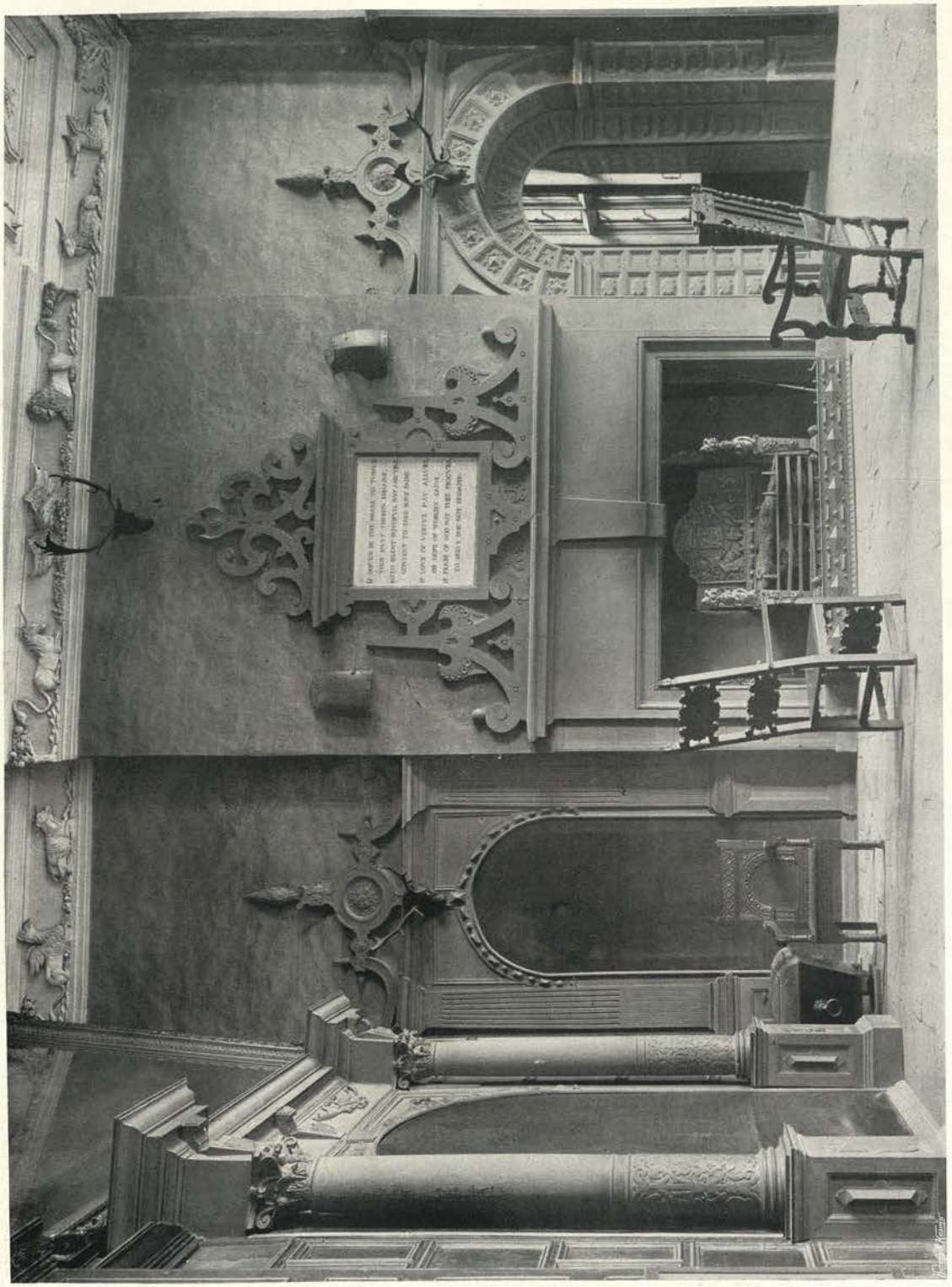
SOUTH-WEST LOGGIA.

A STAIRCASE OF ELABORATE STRAPWORK.

baronet seems to have thought the marriage unequal, and threatened to disinherit the young man; but King Charles, in whose favour Sir Thomas stood high, intervened, and induced some degree of harmony. The King thought blessing should follow union with the daughter of "a soe reverend and good a man," and concluded: "Wee doe, therefore, recommende it to you that you doe not only forbeare any act against your sonne in respect of his match, but that you restore him into your former favour and good opinion, wherein Wee doubt not that our mediation, upon grounds of much reason and indifference, will soe far prevaile with you, that



TOP GALLERY.



NORTH SIDE OF THE HALL.

Wee shall have cause to accept graciously your answer, which Wee expect you return unto Us with all conveniency."

Sir Thomas lived in high state at Aston, and in October, 1642, had the honour of receiving his Royal master in his splendid abode. Charles was marching to relieve Banbury Castle, and stayed at Aston on October 16th and 17th, and left behind him several memorials of his visit, which passed from the last baronet to the Bracebridge family. They formed part of the exhibition held at Aston, being lent by Mr. Bracebridge, when Queen Victoria and the Prince Consort opened the hall and park for the use of the people on June 15th, 1858, and were bequeathed to the town by Mr. Charles Holte Bracebridge in 1872. A few days after the visit of Charles to Aston the battle of Edgehill was fought, where Edward Holte was wounded, and though he recovered and was engaged in the defence of Oxford in August, 1643, he contracted a fever there which proved fatal in the same month. There is some reason to believe that Sir Thomas Holte, though he may have relented in some degree, remained finally implacable in regard to the marriage of his son. The storm of the Civil War reached his house in December, 1643, when Dugdale records that Colonel Leveson, governor of Dudley Castle, at his request, placed a guard of forty musketeers in the Hall. The men of Birmingham were growing dangerous, and on December 26th, to the number of 1,200, they began to attack the house, bringing up guns, which have left their mark on the south-west wing, while one ball, passing through the wall, knocked off an ornament from a baluster of the staircase and lodged in the panelling behind. The defence was continued for three days, but, when twelve Royalists had been killed, the defenders surrendered. Pillage followed, and much damage was presumably done, but the family papers had previously been removed to a place of safety. Sir Thomas suffered for his loyalty; his goods were confiscated, and he compounded for his estates by paying £4,401, which, in the money of our time, represents a far larger sum. He appears to have been a man of proud, obstinate and resolute character, and he stood very high in the Royal favour, being at one time selected by Charles, as a person of great learning and influence, to serve as Ambassador to Spain, but he was excused owing to his great age. His portrait by Van Somer was exhibited at South Kensington in the Loan Collection of National Portraits in 1886.

Something shall now be said of the great house which the sturdy old baronet built and adorned, though the fine pictures shall be left to complete the tale. The principal entrance is by the church gate, which has an arch spanned by a curious ogee crocketed arch, flanked by two posterns and picturesque lodges. From this point a road leads to the old avenue of chestnuts and elms, of which several weather-beaten veterans remain. As has been suggested, the grand entrance front testifies to the opulence and princely tastes of the founder. The wings project boldly to form the courtyard, and the cupola-crowned towers advance into the area, each having an entrance on the ground floor, consisting of a square-panelled door under a semi-circular arch ornamented with the shell ornament and flanked by flat fluted pilasters. All the details are exceedingly beautiful. In the central block the principal features are the enriched doorway and the splendid windows, lighting the entrance hall and the great oak staircase, with the massive central tower of three storeys. The doorway has a semi-circular arch with fluted columns on square bases, supporting an entablature, over which is the commemorative tablet which has been alluded to, with the words LAVS DEO, and the arms of Holte. On the south front of the house is a central projection containing the window of the chapel, and the large ones of the great drawing-room, while admirable colonnades extend on either side. Adjoining the great drawing-room, and over the eastern arcade, are the King's bedroom and dressing-room. Lady Holte's drawing-room is over the second colonnade, and suffered much in the siege. The west front of the mansion is also very attractive, and appears to have been designed with special reference to the long gallery, which is in the upper part of it.

Passing through the main entrance, we reach the great hall, a splendid apartment nearly 50ft. long by 25ft. wide, lighted by four noble windows. Yet it is an entrance merely and no longer the main room of the house, as had been usual up to this date. It is entered direct and from the centre, not from one end and through screens; it has no dais or oriel, and its chimney-piece is at one end. The plaster ceiling is most wonderfully sculptured, moulded and otherwise adorned, and a bold cornice, with grotesque animals, runs round the walls. Opposite to the entrance is a doorway communicating with the apartments on the west side of the house, and there are arched alcoves of unusual character. The fire-back has the Royal arms and the initials "C. R.," and over the mantel are moral verses:

If service be thy meane to thrive
Thov mvst therein remaine,
Both silent faithfvl jvst and trve
Content to take some paine;
If love of virtve may allvre
Or hope of worldly gaine;
If fear of God may thee procvre
To serve doe not disdaine.

The staircase is of carved oak, seamed with age, all quaint and beautiful, with much less of the Italian character than we found in houses of the date, such as Hatfield, Blickling and Temple Newsam. Here the ornament is of strapwork, shallow and unmodelled on the newel-posts, pierced and sculptured in the panelled filling below the handrail. This is the first type of this form of filling, of which there were soon to come further developments. On the

outer string of the staircase fine dolphins and sea-monsters are boldly and admirably carved. The cannon ball which carried away the cresting of one of the newels is still preserved, and the shattered newel appears on the extreme left

circular niches along the walls Roman and Elizabethan soldiers are executed in high relief. The ceiling is greatly enriched, and the chimney-piece, which is of white stone, alabaster and black marble, is most richly sculptured with

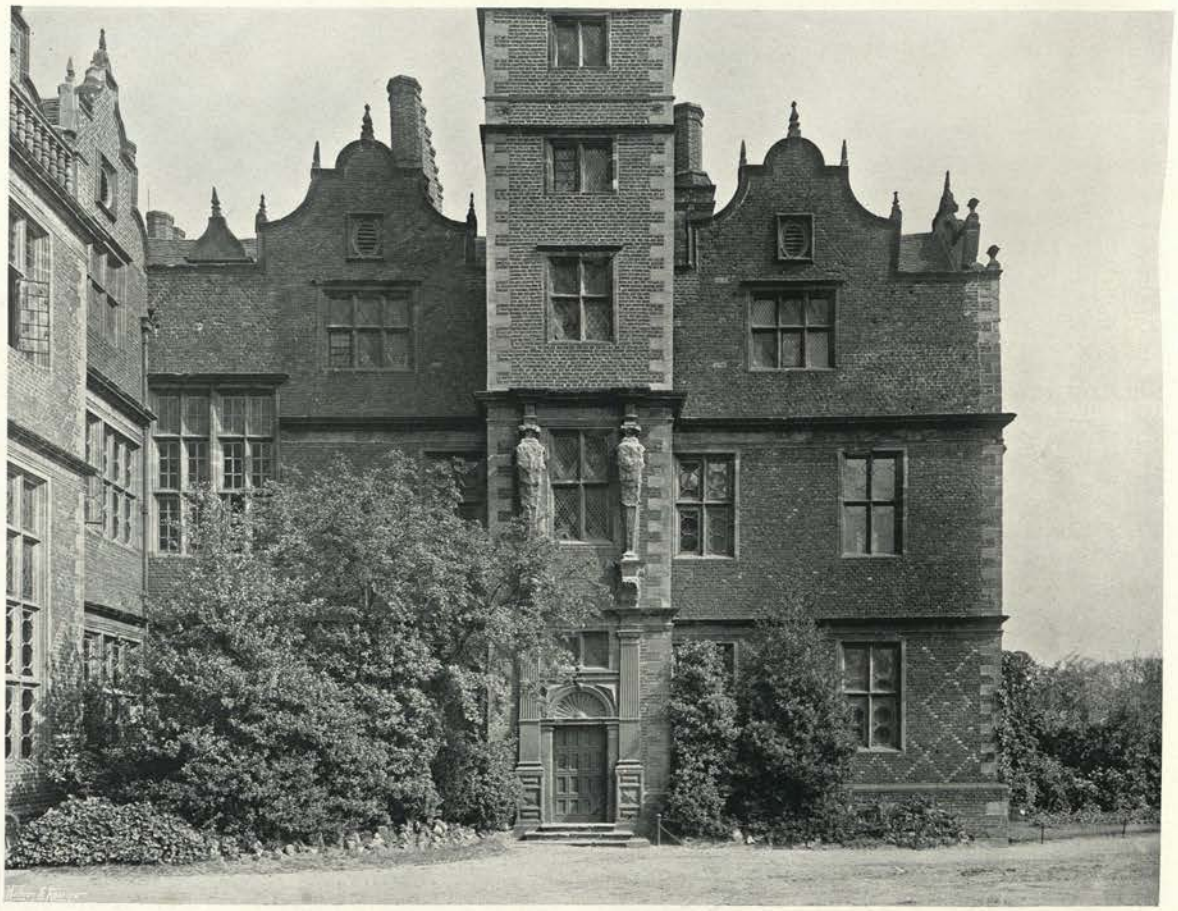
PART OF THE LONG GALLERY.

of our picture. The great drawing-room is entered at the second landing, and is a noble chamber lighted by two mullioned and transomed windows on the south. The carved stone frieze is in admirable style, and in semi-

grotesques, mouldings and armorial achievements. The King's chamber is entered from the drawing-room, and is small and unpretentious, with a geometrical ceiling and a frieze, and the walls are hung with curious cross-stitch tapestry

executed by Mary Holte and her sisters in and about the year 1744 in memory of King Charles. Lady Holte's drawing-room has a very pretty ceiling and a most excellent fireplace. The long gallery is one of the finest examples preserved to us of a style of room which no great house of the age of Elizabeth and James was complete without possessing. It is 136ft. long, 18ft. wide and 16ft. high, and the walls are wholly covered with splendid oak panelling, divided into compartments by Ionic pilasters, the panels themselves being arcaded. The ceiling is enriched with elaborate panelling in plaster of fine design, while on the walls hang interesting portraits bequeathed by the late Mr. Charles Bracebridge Holte. Here also is the fine walnut inlaid cabinet which King Charles is believed to have presented to Sir Thomas Holte. The chimney-piece of strap-work panels divided and supported by caryatides is a very ornate and elaborate sample of its period.

Sir Thomas Holte was succeeded in his title and possessions by his grandson Sir Robert, who was active in promoting the Restoration, and was sheriff and M.P. for the county. The widow of the sixth baronet, who died childless, left the property to her daughter, Mrs. Bracebridge, and thus the estates passed to the Bracebridge family. In 1817, by indenture, confirmed by Act of Parliament, the property, valued at £600,000, was vested in trustees, and in the same year the furniture was sold. The hall itself, with a large acreage of the property, was sold in April, 1818, and passing through various hands was in danger of being destroyed, when a limited company was formed in 1857 to acquire the mansion and forty-three acres for the use of the public at a cost of £35,000. The property was subsequently vested in the Corporation of Birmingham, and was converted into a public museum and picture gallery, and its grounds laid out and planted. Thus the venerable structure is happily to be preserved in perpetuity, and, though we may regret its conversion from domestic to public uses, we cannot but rejoice that the grand house remains in the hands of those who will value and maintain it.



NORTH-EAST WING.

CANONS ASHBY, NORTHANTS.

SOUTH of Daventry, where Northants marches with Oxfordshire and Warwickshire, stands, untouched since the day when the great poet was alive, the ancient home of the Drydens. In the middle of the sixteenth century John Dreyden came down from Cumberland to take up "his inheritance" at Canons Ashby. Of this inheritance, as he found it, not merely do the broad acres remain, but the tower and a large part of the house itself. To the building he found, he added much. The hall, though afterwards partly altered in the taste of the early eighteenth century, still retains its old doorways bearing the arms of the Drydens and of the Copes, John Dryden having married Elizabeth, daughter of Sir John Cope, who then owned lands in Canons Ashby formerly belonging to the monastery. These lands were in 1664-65 bought by Sir Robert Dryden and added to the Dryden estate. The marriage took place in 1551, and as much of John Dryden's work retains a touch of Gothic feeling, he is likely to have begun his additions and alterations early in his wedded career. In our illustration of the entrance front, the right-hand gable shows, in its upper storey, windows of Tudor date; but the main body of the house, which contains the hall, and the left-hand wing have the later mullioning of Elizabeth. On the ground floor evidence of the activity of the Dryden of Queen Anne's time appears in the sash windows. The south front was sashed between 1708 and 1710, and the greater part of the interior was redecorated to match. The drawing-room and staircase, however, escaped the "improving" spirit. The latter combines a trace of belated Gothic in the lower newel-post panel with a Jacobean arcaded panel above. Purely Jacobean in treatment and ornamentation is the drawing-room—and a fine specimen it is. But it is something of a survival in its style, being the work, it is said, of Sir John Dryden, certainly not earlier than 1632. The well-designed and executed chimney-piece reminds us of those which Sir John Bridgeman set up at Prinknash about 1630; but the Canons Ashby example has not quite the same refinement and restraint and has a somewhat earlier flavour, despite its later date. The three pairs of columns of the

THE COURTYARD ENTRANCE.

THE DRIVE IN.

THE OAK STAIRWAY.

upper section are insufficiently supported by the two single ones of equal girth of the lower section. The coved plaster ceiling is quite first-rate. Less heavy and assertive in the framing of its panels than the similar ceiling at Langleys, it has much more variety, elegance and charm in the filling of those panels—masks alternating with graceful conventional designs of thistles and pomegranates, culminating in a great pendant of boldly-moulded caryatides. Plaster-work of the same decorative scheme will be seen in the flat ceilings of the gallery at Aston and the drawing-room at Stockton.

Since the date of the Queen Anne alterations the renovating hand, with its highly destructive tendency, has been most strangely and happily absent at Canons Ashby. Unmodernised and unsmartened, it breathes the spirit of antiquity, and impresses the sentiment of perfect restfulness upon the visitor—of blue-blooded aloofness from the sordid whirl of the life and products of to-day.

THE DRAWING-ROOM.

DORTON HOUSE, NEAR THAME.

THIS gabled mansion, built long ago, apparently upon the foundations of a still more ancient structure, stands in the parish of Dorton, which is bounded on the north-west by Chinkwell Wood, and the position is some eleven miles from Aylesbury in the sylvan county of Buckingham, famous for its beechen shade. The house has gone through several changes, and seems at sundry times to have been brought "up to date" by its possessors, though there is nobility in its bold seventeenth century frontage and much distinction in the chambers we illustrate.

Here in very ancient times that strong follower of the Conqueror, Walter Giffard, a great landowner in the shire, was in possession, and the place passed in the course of centuries through the hands of various members of the houses of Valence, Stafford and Devereux, until during the reign of Henry VIII. it was vested in the Dormers, who built the mansion that still remains. It is situated upon rather low ground, near the ancient church, with plantations and groups of forest trees for its neighbours. The structure seems to have been erected upon the old site at the beginning of the seventeenth century by Sir John Dormer, knight, and a large apartment, reputed to have been a chapel, was paved with square tiles bearing the arms of Dormer, and other devices, as well as a human eye in the centre of a star radiated, one half being plain and the other wavy. This was the crest of the Blounts, ancestors of Dame Katherine Dormer. On the principal staircase, which has very massive balustrades and an aspect of much nobility, is the date 1626. The estate continued with the Dormers until

DORTON HOUSE, SOUTH-EAST.

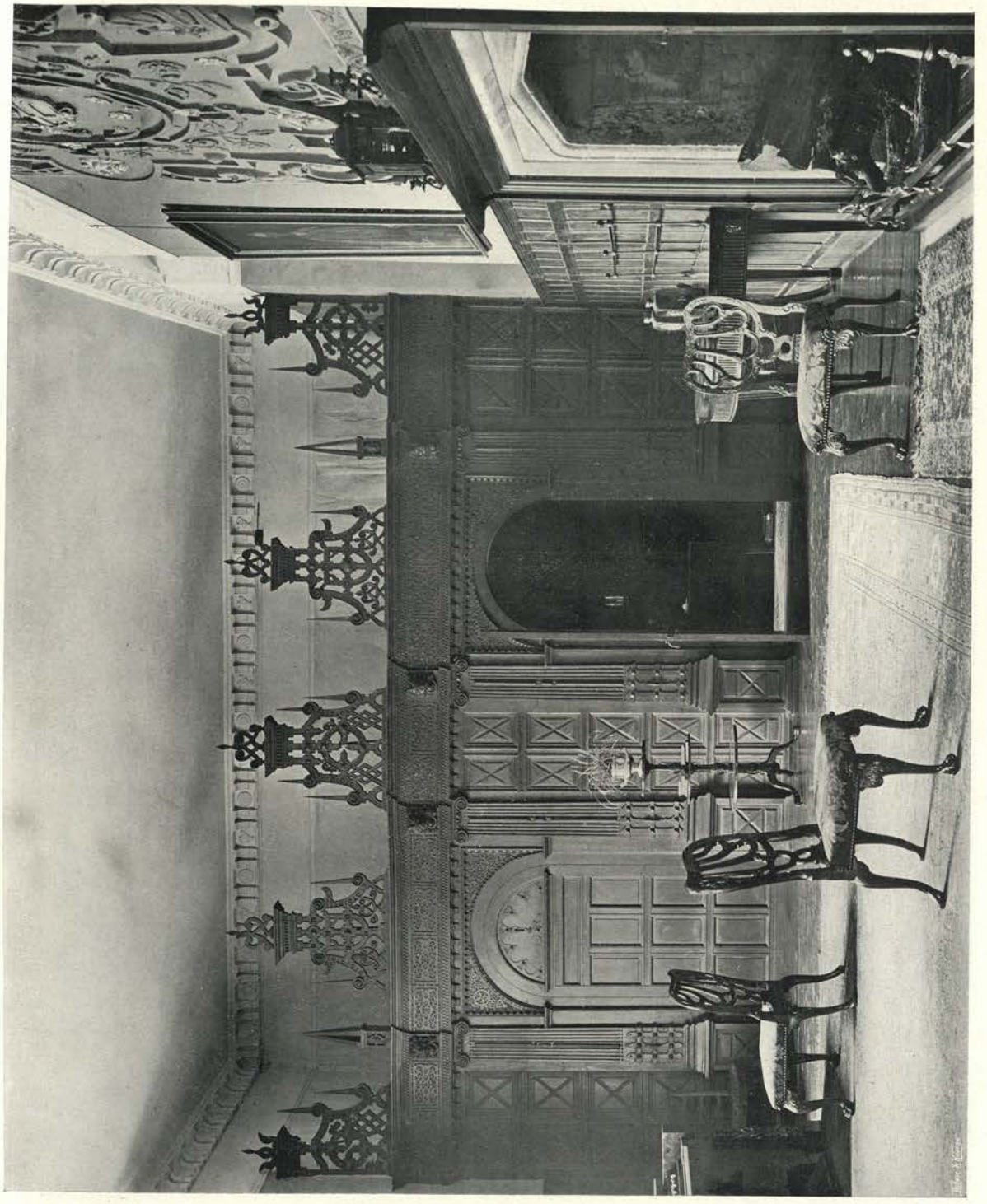
May, 1783, when it was conveyed to Sir John Aubrey, who had also Chinkwell Wood and lands in Brill in the same county. This Sir John Aubrey was the sixth baronet of Llantrithyd, Glamorgan and Borstall, Bucks. He represented

THE OAK ROOM.

Wallingford, Aylesbury and other places in Parliament from 1768 until his death in 1826. He was a Lord Commissioner of the Admiralty in 1762, and became a Lord of the Treasury in

the year in which he purchased the Dorton estate, where he chiefly resided, dying there at the age of eighty-six, and leaving no son to succeed him.

As regards the house, the local historian says that he modified and "improved" it about 1784, removing a lantern-shaped cupola, with a large clock, from the roof, and placing a balustrade on the parapet, which, with other alterations, gave it the rather lame appearance it presents in a plate



THE HALL.

in the pages of Lipscombe. Luckily, one or two rooms escaped Sir John's taste for "improvements." The hall ceiling and cornice are mean and incongruous, but the screen is original and singularly fine, quite the best bit of designing in its Renascence style of any, short of those in the introduction, which we include in this volume, though the Sizergh pediment and strap-work dragons may be finer work. The treatment at Woollas is very similar as regards its lower part, but there the upper part is a gallery front with balusters and pillars supporting the ceiling beam, in place of the elaborate obelisks and openwork pediments at Dorton, which remind us, in a humble way, of the larger and more important example in the hall of Wadham College. Woollas and Wadham are of exactly the same date (1611), and Sir John Dormer had probably done much other work before he placed the date of 1626 on the staircase. Whoever designed the hall screen designed the Oak Room mantel also, for its summit is ornamented in exactly the same way, and the entire design is shapely, well-proportioned and intelligently restrained. The coved ceiling has plaster-work of the best—not of the most elaborate, but of the most tasteful and refined, rising above a cornice of equal merit. The house is of brick, and originally, no doubt, had stone tiles on the roof; this is now of slates and the walls stuccoed. But the fine array of mullioned windows and the skyline of varied gables and well-placed chimneys are redeeming features.

EAST SUTTON PARK, KENT.

THREE Kentish parishes of Sutton lie together a few miles to the south-east of Maidstone. Earl Leofwine the outlaw, one of the three sons of Godwine who fell at Hastings, had lands here which came to Odo of Bayeux, who was lord of all three manors—Chart Sutton, Town Sutton and East Sutton — Domesday recording Adam, son of Hubert, as his tenant at East Sutton. When Odo lost his lands for rebellion, the King took them to himself. After this the manors passed through many hands, never long abiding in the same name. At last, about the year 1546, the manor of East Sutton was bought by one Thomas Argall, and descended from him to his son Richard. The Argalls, though lords of the manor, were not sole landowners in the parish. Contemporary with Richard Argall was Robert Filmer from Otterden, who bought an estate in East Sutton. This gentleman's son, Sir Edward, married a daughter of Richard Argall, and bought the manor from her brother, John Argall of Colchester, in 1610.

Sir Edward Filmer, whose descendant is now lord of East Sutton, lies with his wife in the Filmer chapel in East Sutton church under a most curious brass, an oblong plate upon which is engraved his figure in half-armour—breastplate and tassets, pauldrons and brassarts—a high ruff, loose breeches and boots to the knee. A rich sword-belt holds up a long broadsword with finger-guard and quills. His lady prays beside him in a wide coif, veil and ruff, with ribbon bows at her bodice. Below her are her nine daughters, and as many sons are ranged below their father, the eldest being armed, and the fourth having a skull above his head to show that he went to his grave in his father's lifetime. The inscription shows that at his death, in 1629, Sir Edward had been forty-four years married.

Robert Filmer, the eldest son, the little gentleman in armour at the foot of this brass, was knighted by King Charles early in his reign. Never did king reward a more faithful servant, for Robert Filmer, in his "Patriarcha; or the

HOUSE AND STABLES.

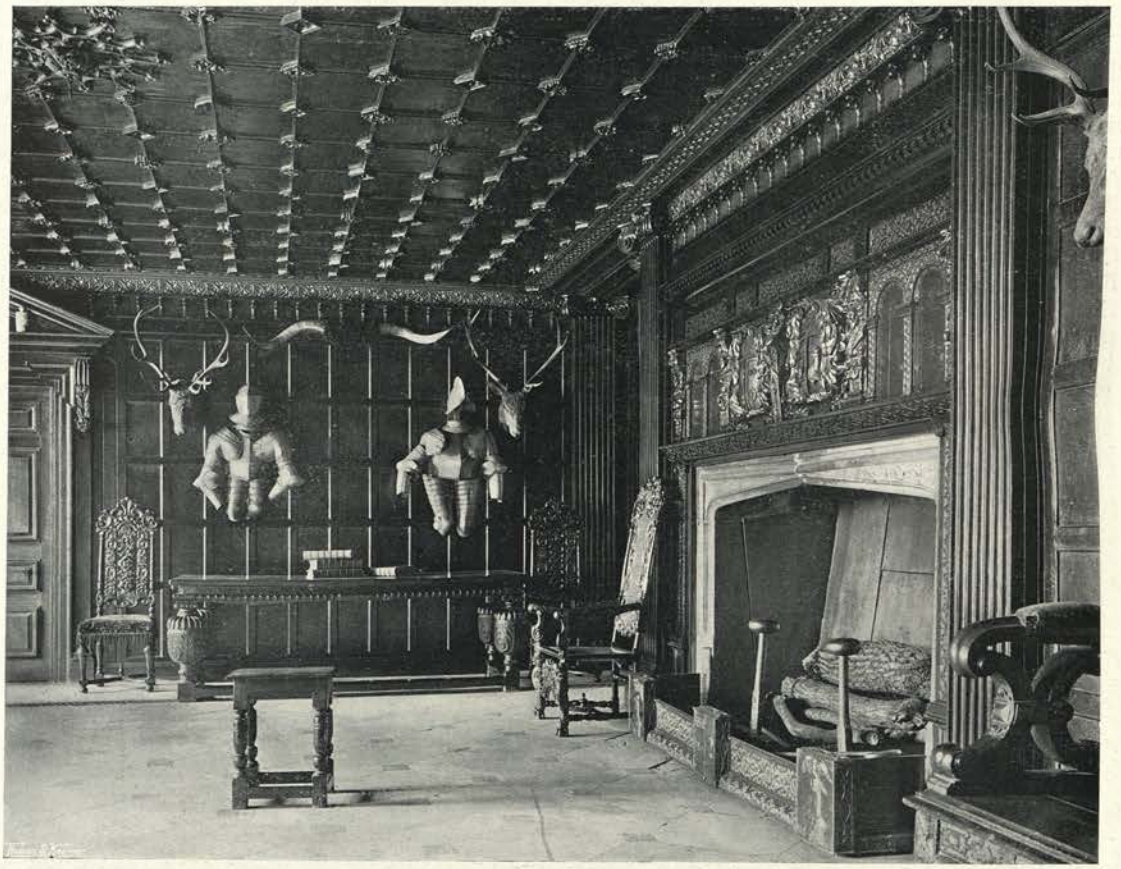
Natural Power of Kings Asserted," and in his "Power of Kings, and in Particular that of the King of England," put forward the sacred books of the divine-right party. Hobbes had contended for the sovereign power while urging that it was derived from a contract with the people; but stout Sir Robert Filmer would have no such paltering with sacred things. For him the King enjoyed his absolute and sovereign rule by right of hereditary descent from Adam, the king-patriarch; his rights were inalienable and absolute, although they might be limited by his own consent with a limitation which his will might break at any time.

Long after Filmer's death, the Royalist party hurried his works into print as an antidote for the troubles of the times, and English republicans met the Kentish knight's fancies with angry derision. Another gentleman of Kent, surly Algernon Sidney, "true rebel and republican," trampled among Filmer's conclusions in his "Discourse concerning Government," a book whose remorseless logic takes Filmer for a butt and a text. The great name of Locke was with the adversaries, and it was agreed that "so much glib nonsense was never put together in well-sounding English." Eight years after the publication of "Patriarcha," divine right in England was swept away for ever by Filmer's opponents.

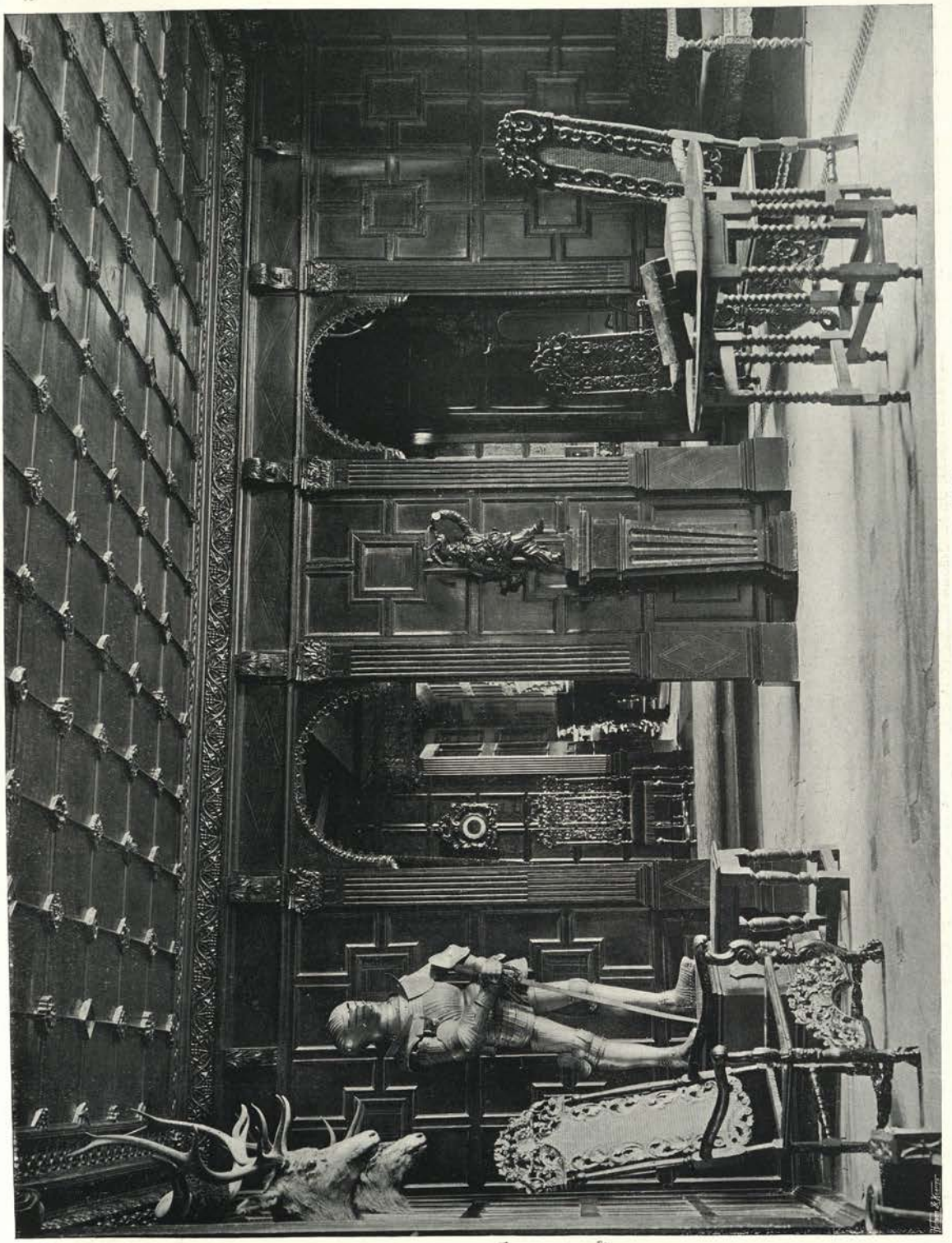
The critics were too late to harm the knight, who was safe from controversy in the Filmer vault at East Sutton; but in his lifetime he had his share of suffering for his opinions. His house is said to have been ten times plundered by the Parliament's troopers, and the owner prisoned in Leeds Castle. But his lands remained with his name; he does not seem to have been forced to "compound" for them, and he died at home in 1653, leaving the reputation among his fellow-Royalists of one "affable, learned, and orthodox." His elder son died unmarried, and the younger became, in 1674, the first of the line of the baronets of East Sutton, of whom the present Sir Robert Marcus Filmer is the tenth. After the Civil War times the family had peace, and its history is that of a house of country gentry living at home in peace with their neighbours, one of those Kentish houses whom Ingoldsby mustered to the "Ingoldsby wedding" with

Fagges and Finch-Hattons, Tokes, Derings and Deedses.

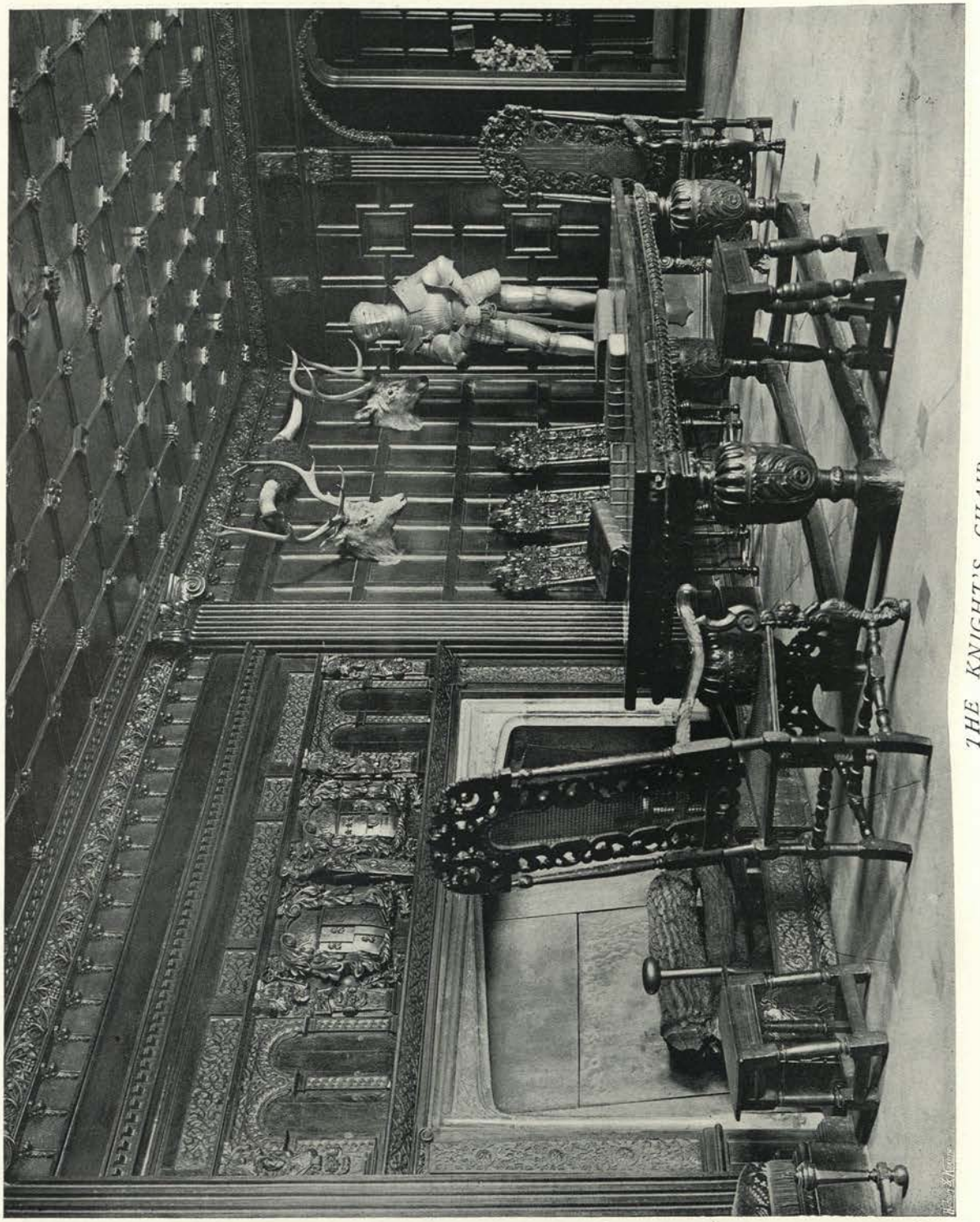
Their old mansion of Tudor and Jacobean buildings is in a beautiful park of seventy acres, a lake before it, hard by the church, and in sight of Little Charlton House, their seat before the Argalls sold them the park. It lies in a corner of Kent which still remains beautiful and remote, a country of woods and fields and hedgerows, of old cottages and roadside inns, of grey church towers and castle ruins. Its brick gables and tall chimneys might have served Ingoldsby as a model for his Ingoldsby hall, and its interior has oak panels and bossed ceilings worthy of their case.



THE HALL.



THE HALL SCREEN, DATE 1570.



THE KNIGHT'S CHAIR.

NORTH END OF MUSIC-ROOM.

The modern oak carving over the great fireplace in the hall has the shield of Argall and Scott for the parents of old Sir Edward Filmer, and that of Filmer and Monro for the eighth baronet, who died in 1857. The screen is a good example

gallery, as at Woollas or Methley. A tall armchair of the Restoration age heads the Elizabethan table, with its pillared legs and massive stretchers, facing the fine sixteenth century suit of fluted armour.

THE DINING-ROOM.

of such a feature as the age of Elizabeth understood it. The arrangement of its openings and pilasters resembles that at Dorton, but, the hall being of single storey height, it has no

East Sutton church, seen on the high ground across the grass lawns of the house, is a fourteenth century church with later additions. The beautiful east window of a chapel on the northern side

is, perhaps, its best feature, the shields of Valence, Hastings and St. Leger remaining in the stained glass of its cinquefoils ; and among other pieces of old glass we have a head and shoulders of Our Lady, above whose glory curls a scroll with " Ecce ancilla d'ni." It is matter for wonder that such a figure should be here, for when, in 1643, Cornet May of the Parliament's army came to search the tower for arms, he broke screen and painted windows, as well as tearing the surplice in strips and carrying away the prayer-book.

The south chapel is the old burying-place of the Filmers, and was that of the Argalls before them, a tablet commemorating Richard Argall of East Sutton, esquire, who died in the Armada year, leaving five sons and six daughters alive.

The house may after this be fairly described as one of the ancestral homes in which no country is so rich as England. This country has been fortunate in one respect ; since the landing of William the Conqueror in 1066 no hostile army has marched across its fields, and the various civil wars, though destructive of much which, had it been preserved, would have been precious treasure to-day, nevertheless spared the country mansions.

IN THE STAIRCASE ROOM.

RAGDALE OLD HALL, LEICESTERSHIRE.

THE old hall of Ragdale, Rakedale, or Wreakdale—for so variously is, or has been, the orthography of the place—has fallen somewhat from its high estate, though it is nowise diminished in its picturesque architectural charm. Its venerable timber, brick and stone, mouldered and worn in their antiquity, its lofty gables and chimneys, and, more than all, its magnificent bays, seem to suggest a world of family history. Once a possession of the great baronial house of Basset, afterwards a seat of the much-ennobled family of Shirley, Ragdale has become a farmhouse, and a place of quaintness and of memories.

We must pass lightly over several genealogical links in order to reach the builder of Ragdale Old Hall as it now exists, with its quaint old Jacobean features and its timber portions of an earlier time. When Sir Ralph Shirley of Stanton Harold died, in 1517, it was numbered with his possessions, and it remained with his descendants, apparently being used as a dower-house or residence for married sons, for it is known that Mr. John Shirley, who had military command in Leicestershire in the reign of Elizabeth, and died in the lifetime of his father, lived there His eldest son, George Shirley, who was a man of great note and a scholar in his time, was Sheriff of Northamptonshire in 1603, and was created a baronet in 1611 on the first institution of that dignity, his name being fourth in the order of creation. He chiefly lived at Astwell in Northamptonshire; but there remains a curious letter of his in which he complains of the nuisance of saltpetre-digging at Ragdale. He adhered to the old faith and

THE GREAT BAY.

EAST FRONT.

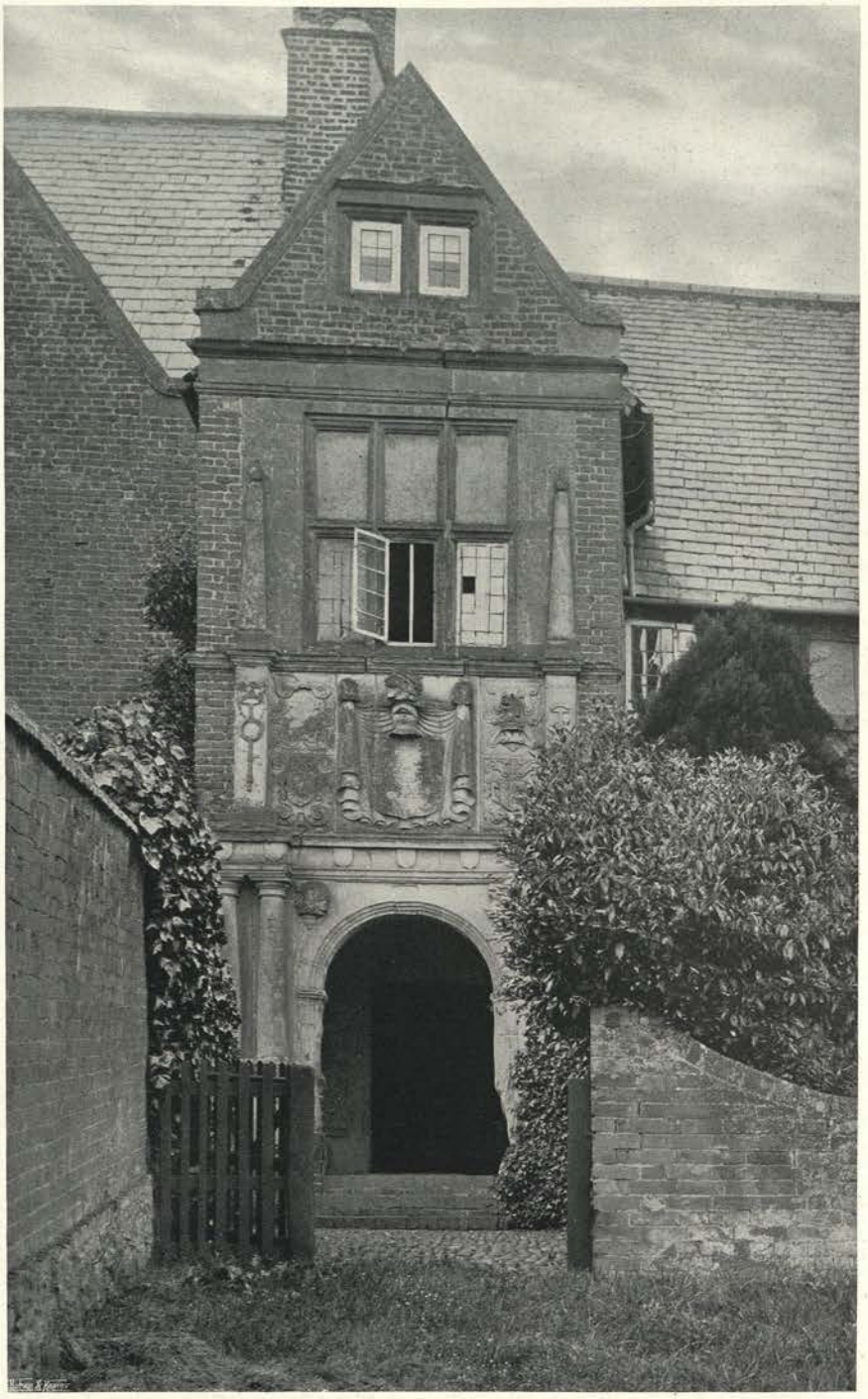
was a great benefactor, and his grievance against the saltpetre-men was that they did not spare the "rooms wherein the poore men did lie," nor "spare to digg upp myne owne dwelling howse there."

By natural decay of its timber, and by the unwarranted depredations of the saltpetre diggers, Ragdale Hall apparently fell into decay; but it was restored, enlarged, and in great part rebuilt by Sir Henry Shirley, second baronet, who died in 1633. Sir Thomas Shirley, the antiquary, his only brother who survived, thus speaks of him: "By the noble education which his father gave him, Sir Henry Shirley acquired, by the sharpness of his wit, an exact knowledge of the liberal sciences, and from Oxford he was sent for the bettering of his understanding and the gaining of languages, with licence of the King, to travel

OLD RAGDALE CHURCH.

beyond the seas. Having adorned himself with all the qualities required in a complete gentleman, he returned to his country with the general applause of all, and addressed himself to the Court of Henry Prince of Wales, and was received with honour by that glorious rising sun, whose death struck his heart with so deep a sorrow that he retired himself into the country to live a solitary life, determining not to think of courtly pomp or glory." In the "Stemmata Shirleiana," by E. P. Shirley, some curious papers are printed relating to him and his quarrels with his Leicestershire neighbours anent the right of hawking, which ultimately caused him to be made a prisoner in the Fleet for "scandalising the Earl of Huntingdon." It was averred that he had said: "He cared never for a Lord in England, except the Lord of Hosts; and that it was a fine thing for my Lord to deny him hawking in his ground, and that he was glad my Lord had no more ground to hawk in; that he had a spirit as well as my Lord, and that my Lord should hear from him within three weeks, for no man would deny a gentleman, for I am a gentleman." Finally, however, the choleric baronet withdrew his imputations on the Earl's honour, and was "enlarged."

He occupied the last years of his life in rebuilding Ragdale Hall, which bears all the architectural marks of his time. It is rich in the many quarterings of his ancient family, and something of its heraldic interest is doubtless due to his brother, Sir Thomas Shirley, the antiquary. The house is built partly of brick made on the spot, with some stone, and portions of the more ancient timber and plaster work intermixed. Like many an old manor house, it abuts somewhat closely upon an unfrequented country road, as will be seen in the pictures, and is very near to the old church and its venerable and remarkable churchyard cross. The principal front of the house faces south, and overlooks the little village below. Over the round-headed entrance doorway are weather-worn shields, with fifty quarterings of the



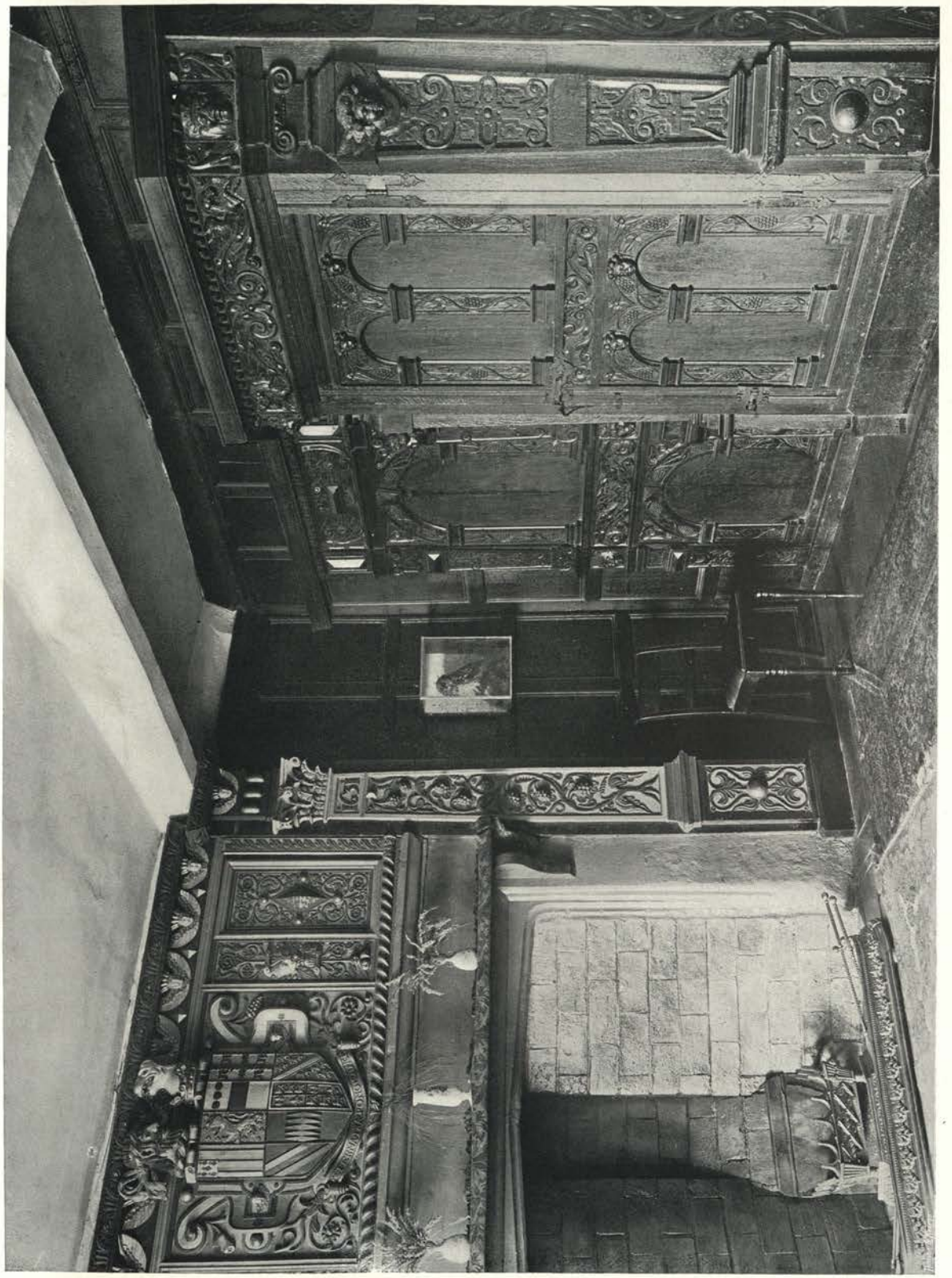
THE PORCH.

much-dowered family, and above is the crest of the Saracen's head won in the Crusades. Over the great bay on the east is the coat of Shirley impaling Devereux, and over the the initials of Sir Henry Shirley and Dorothy his wife, daughter of Robert Devereux, second Earl of Essex, and there is the date 1631, with the motto "Æterna præpono caducis." This

THE HALL FROM THE CHURCHYARD.

corresponding one to the west is another shield, too much weather-worn to be intelligible.

Within the house over the parlour chimney-piece we again have a many-quartered shield, and interesting room has some splendid enriched panelling, and a carved doorway projecting into the room after the manner of an internal porch, such as we have already noticed at Maxstoke



THE OAK ROOM.

and at Cotehele. In charm of grouping, of structural features, details of adornment, and the rich yet sober hues of the old brick and stone, the place is really excellent.

There is special interest in the illustration of the porch, admirably revealing all its features. This picture was taken in 1890, to illustrate the "Renaissance Architecture in England" (Batsford), and no photograph can now be taken from the same standpoint in consequence of the growth of the foliage. Ivy partly covers the many quarterings of the Shirleys, an apple tree overhangs the gateway, and the yews completely block up the entrance shown here. The marriage of Sir Henry with Lady Dorothy Devereux eventually brought the barony of Ferrers to his descendant, the seventh baronet, in whose favour it was called out of abeyance in 1677 and converted into an earldom in 1711. Stanton Harold and Chartley (the latter has been recently sold) became the chief seats of the family, but Ragdale was occasionally used as a hunting-box until the seventh Earl left it to his daughter, the wife of the Duke of Sforza-Cesarini, and her descendant is the present lord of the manor.

IN SHARP PERSPECTIVE.

JOHN LANGLEY'S HOUSE IN WELSHBACK, BRISTOL.

BRISTOL, its inhabitants proudly claim, can never be converted into a modern city, so royally did this city's forefathers spend their stores of wealth, gathered from far over-seas, in raising the picturesque piles that on all sides greet the eye of the visitor when first he traverses Broad Street.

The second seaport in England in its Elizabethan days, it, in common with all the West Country seaports, was to the fore whenever adventure called for sailors who would trade and traders who would fight; and so successfully did her sons perform this double task, and especially on the Spanish Main, that to Bristol each ship brought back such wealth of all kinds and value as to call to mind that collected by Phœnician fleets for King Solomon. Inside, as well as out, they lavished money on the decoration of their houses, till no peer or Court favourite was more sumptuously lodged.

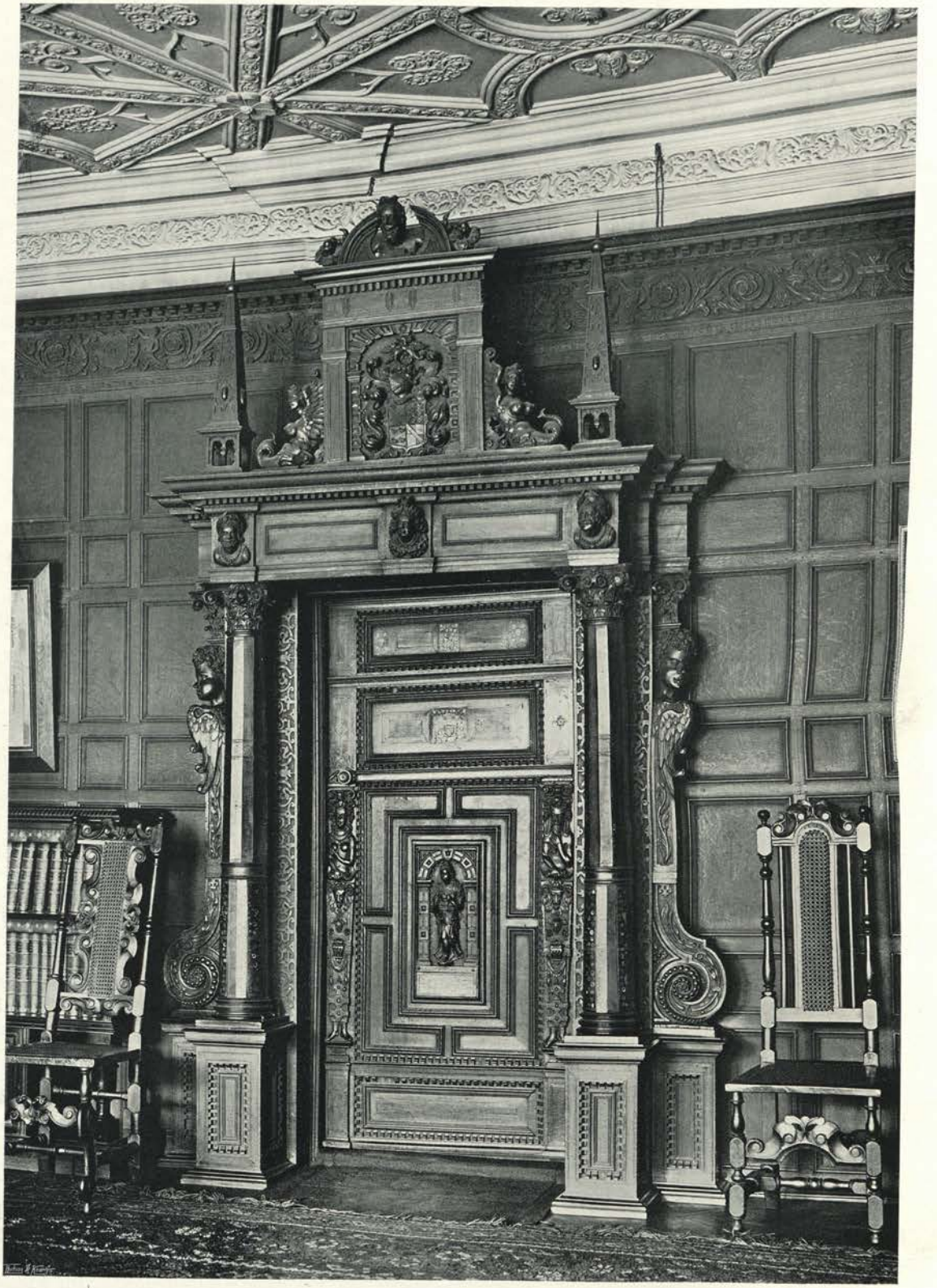
Later on, again, when younger sons were granted broad estates in fair Virginia, and trade began to flow backwards and forwards between that colony and the Old Country, it was to Bristol that much of it came, and gave a fresh stimulus to its career as a prosperous city and port. Not merely on themselves did these old-time merchant princes spend their gains; but recognising the responsibility that ever comes with wealth, they saw to it that their children should have advantages that had perhaps been denied to themselves, and founded schools and charities that endure to this day.

Among the names of men whom Bristol delights to recall, stands out that of Sebastian Cabot, who, by landing in Newfoundland a full year before Columbus reached the mainland of the continent, practically forestalled, as Bristol men ever had a happy knack of doing, the Spaniard in his discovery of America.

In addition to their wealth, these early city fathers possessed a taste in architecture, in art and other matters, which was extraordinarily refined in its magnificence. Wherever communities of sixteenth century merchants existed, whether in England or abroad, the monuments they have left show them to have been cultured men in the truest sense of the word. They were generous and appreciative patrons of genius wherever they noted it, and for them were executed works that before their time had been deemed worthy of nothing less than a king's approval.

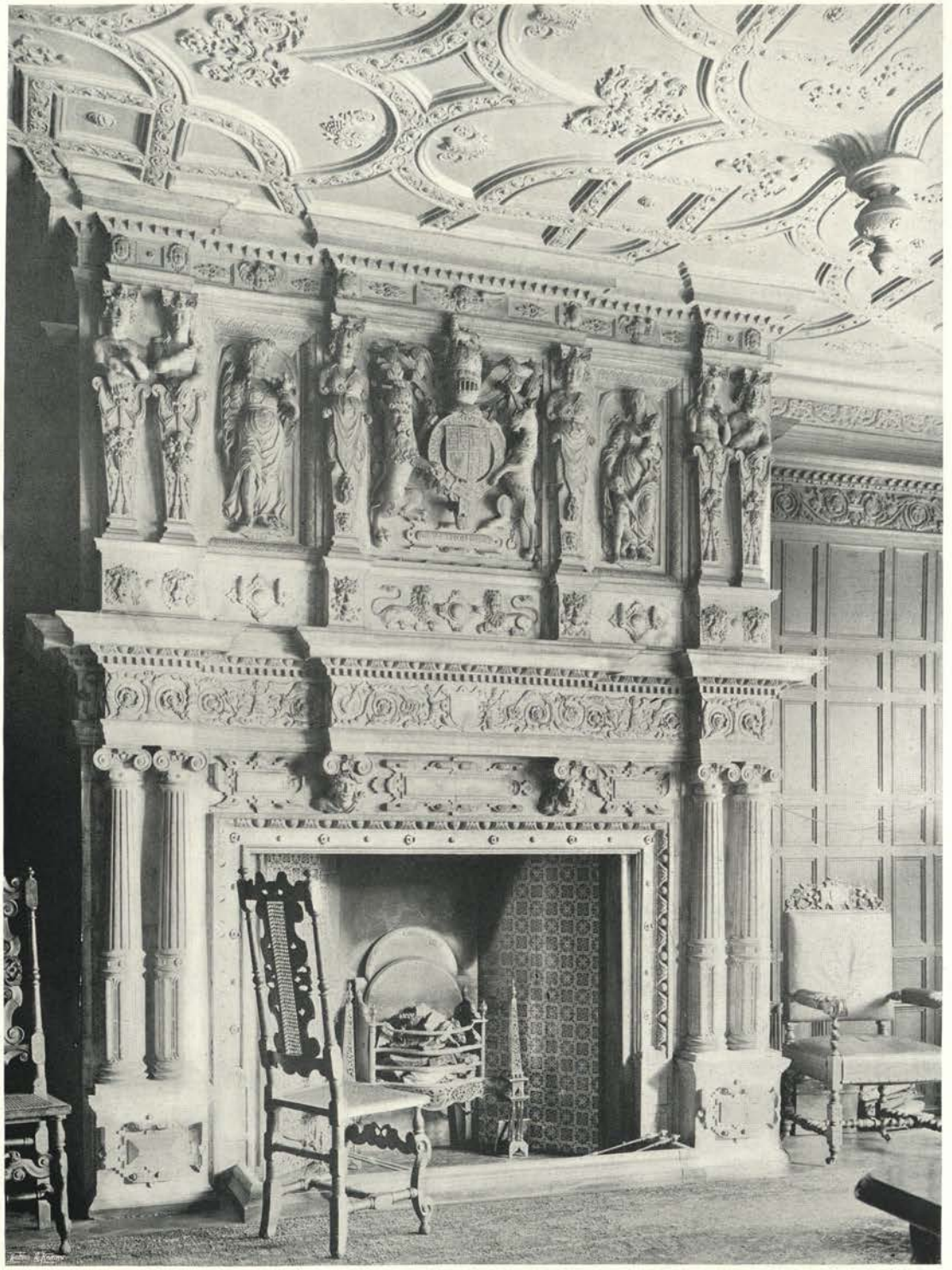
Of its mediæval merchants none were greater than the Canynges, whose house still in some part survives in Redcliff Street, its Gothic hall being a fine setting for the choice furniture of the antique dealers who now occupy it. Here the great merchant, who had four times been his city's mayor, and was a great benefactor and builder of the noble church of St. Mary close by, entertained Edward IV., his house then lying in the suburbs amid gardens, sloping to the river-side, where now are warehouses and quays. Of equal importance, but a century and a-half later in date, was John Langton, mayor in 1628, a member of the Soap Makers' Company, and builder of the splendidly finished house of which our illustrations show the great parlour. They will recall the drawing-room of another of Bristol's famous houses, the Red Lodge, which we pictured in the previous volume of this series. The ceilings and chimney-pieces of the two rooms are very similar, though, perhaps, John Langton's are the more rich and elaborate. This certainly applies to his doorway, which Mr. Gotch picked out for illustration and description as typical of the elaborate work of the period. "As a rule, the doorways were surrounded with a large amount of decoration. In important houses they were flanked with columns or pilasters, were surmounted with a frieze and cornice, and often with a pediment; obelisks stood over the pilasters; the frieze was fluted or carved, or adorned at intervals with heads; some convenient panel was filled with the owner's arms; nothing was omitted that an extravagant fancy could suggest."

This is by no means an exaggerated description of our Bristol merchant's door. Here the columns are inlaid with ivory and mother-o'-pearl, a statue of Justice occupies the main panel, heraldry appears in several places, and with it the initials J. L. and the date 1628. Another room had the date 1623, showing that so fine a house was, like Rome, not built in a day; the staircase was fully proportionate, with ornamental balustrades and newels surmounted with heraldic lions. The street elevation was of timber-work, with overhanging storeys, fitted with oriels and roofed gablewise.



A DOORWAY.

The house with its fine fitments is no longer one of Bristol's glories. After long forming part of a tobacco factory, and suffering in consequence, despite the care of the owner, who was justly proud of it, it has ceased to be, and a new home for the honourable reception of this priceless interior work is being carefully and lovingly erected in Hampshire by Mr. E. L. Lutyens for Mrs. A. S. Franklyn.



THE GREAT FIREPLACE.

ROTHAMSTED, HERTFORDSHIRE.

THE park of Rothamsted lies in the village of Harpenden, within the ancient parish of Wheathampstead, on the road between St. Albans and Luton. A good service of trains has not yet made a suburb of Harpenden, westward of whose great common lies Rothamsted manor. It has a long manorial history, which may begin with a "fine," whereby Henry Gubion, its lord, leased the manor with certain exceptions to one Richard of Merston, who was a tenant of Baldwin Wake. The exceptions are of the greatest interest, being the house, chapel and garden with eighty acres of land, showing that as early as 1221 there was a manor house at Rothamsted. The Gubions had their seat here in a moated house, but were followed by the Nowells before the thirteenth century ended, who held Rothamsted manor with the manor of Saunceys, and in the fourteenth century were succeeded in their turn by the Cressys. The Cressys were here until 1525, in which year Edward Cressy died and Elizabeth, his daughter and heir, inherited Rothamsted, which she carried to her husband, Edmund Bardolf. The Bardolfs, a squire's family allied to many great Hertfordshire houses, seem to have fallen through a spendthrift. When the heralds came to visit the county in 1634 Bardolf was no longer of Harpenden, Edward Bardolf, the head of the family, living in the parish of St. Michaels by St. Albans. His manor of Rothamsted, already mortgaged for many years, was sold outright in 1623 with Hoo's manor, Sauncey manor, Claviles and Thames; and it is said that Edward Bardolf sank at last to beg his livelihood of the new lords of Rothamsted. The purchaser was the widow of a London citizen, one Jacob Wittewronge, or

FROM THE SOUTH-WEST.

THE OLD HALL.

RECESSES IN THE OLD HALL.

Wittewronghele, a strange name to which a most interesting family history attaches itself.

When Margaret of Parma's ruthless government in the Low Countries was thinning out those stubborn citizens whom her brother Philip had left in her orthodox hands, a certain Jaques Wittewronghele of Ghent, being a Protestant and a Calvinist, fled from Ghent before the terrors of the Spanish Inquisition. Like many of his fellows, he settled in London, and set about to maintain his wife and his two young children, Jacob and Abraham. The history of these adventurers is preserved for us by a memoir written by the exile's grandson in 1664, exactly one hundred years after the flight from Ghent. Sir John Wittewronge, the writer, knew nothing of the story of his family before their escape from the Regent's claws, except that he could assure his three beloved sons and three daughters that their great-grandfather was of no mean extraction, but a gentleman, "I may speak it without vanity," sprung "from an honourable stock of such as are

AT THE FOOT OF THE STAIRCASE.

THE STAIRCASE.

there termed *edel*—that is, gentle and noble," a man wearing a gold seal ring of the arms of his ancestors. In that "hot time of persecution," Jaques Wittewronghele "made shipwrack of his outward estate to preserve his inward peace." He had snatched from the fire some small pittance of the good estate which must have been his in Ghent, for the Wittewrongheles were of a truth of an old house of citizen nobles of the Low Countries, and being a man still in the prime of life, he was not without other resources. He had been liberally educated, French and Flemish were in his mouth, and to these he had added Latin, Spanish and Italian. London was full of the exiles and the merchant strangers, and among them he followed the calling of a public notary, his signature with the notarial flourishes being found on many documents of the period. Thus he made a shift to live comfortably. Two sons and four daughters were born after the household

ON THE STAIRCASE.

had been set up in London, making nine children in all if we reckon a little daughter born and buried in Ghent. Of these only Jacob, the eldest, left male issue. About 1593 Jaques died in London, and the last word of him is his grandson's description of his picture painted in 1574, that of "a lusty sanguine man withall and somewhat fatt and burly," a true Fleming's picture. Jacob Wittewronge, as the name soon settled itself in English documents, the eldest son of Jaques, was a Gantois by birth, being about six or seven years of age when he first saw London. His father would have him bred to learning, and so put him to the free school at St. Albans, where a scholar exile, John Thomas Hylocomius from s'Hertogenbosch, was his teacher, the same who lies buried in the abbey church with a scholar's epitaph in Latin verse. From the free school he proceeded to matriculate at Oxford, but soon afterwards he left Magdalen College and his studies, coming to London to build up a greater fortune than his father had made by the notary's quill. The Flemings were then as now mighty drinkers of beer, and the brewers' guild was powerful and honourable among the guilds of Ghent since the days when the mighty Artaveld himself was enrolled a citizen and brewer

THE BLUE ROOM

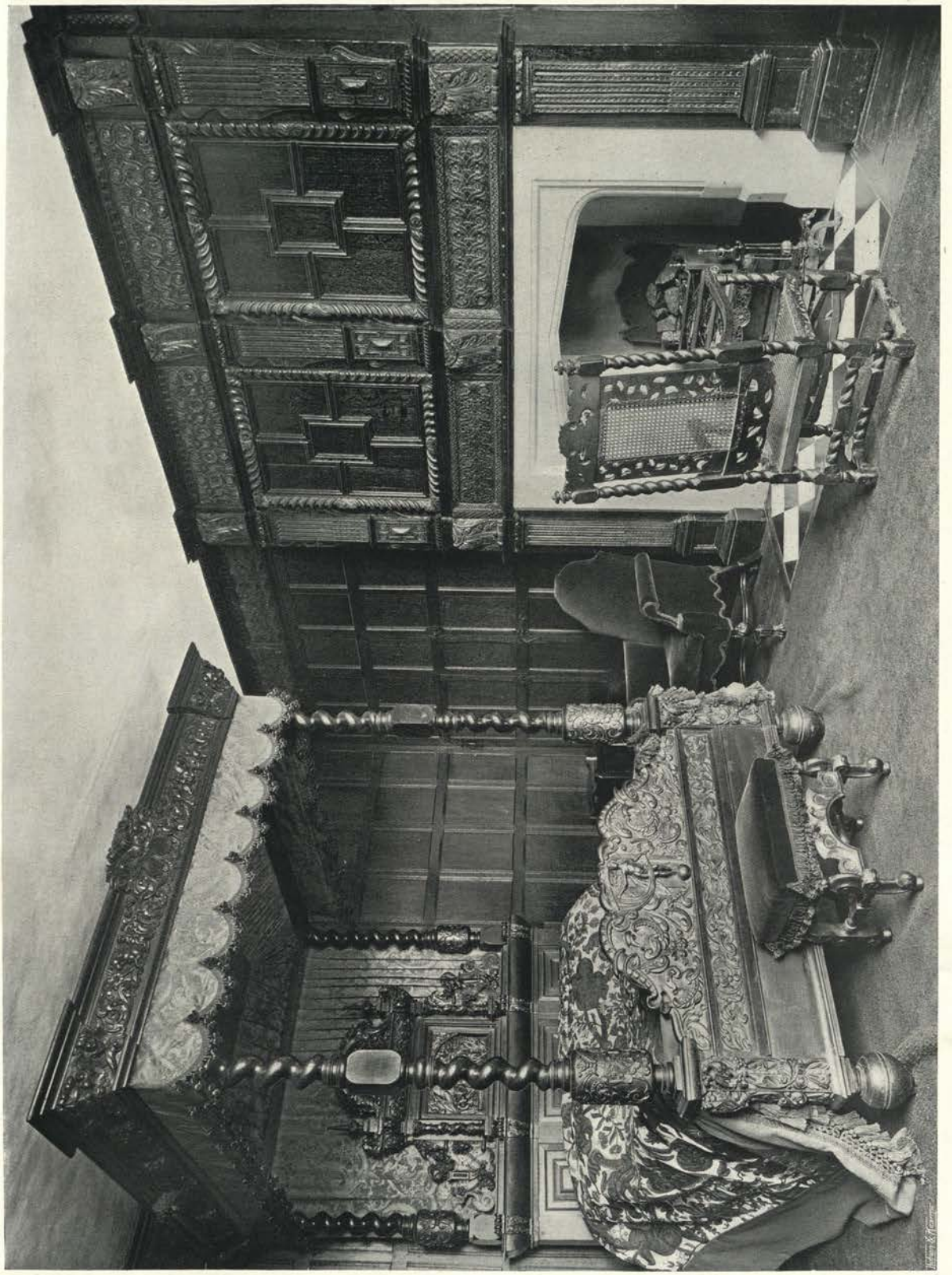
in their register book. Jacob Wittewronge may often have heard his fat and burly father lament the Ghent beer, which, with all else, he had left for the sake of pure religion, and Jaques Wittewronge must have marvelled that this mystery of beer-brewing was counted in London among the industries of small folk. So it came to pass that Jacob Wittewronge struck hands in partnership with another exile, one Matthias Otten, and together they set up the malthouses and vats of a great brewery in Grantham Lane, built upon the site of some small houses which they bought and pulled down, Jacob Wittewronge, after the fashion of the old citizens, living in a fair mansion house built beside the brewery. By the blessing of God, as his son relates, Jacob Wittewronge

OLD NEEDLEWORK IN THE BLUE ROOM.

attained to a very considerable estate, although not one to be wondered at "considering the few who exercised that mystery within the city."

As "James Wittewrongle the younger, from the domains of the King of Spain," he had a patent of naturalisation from the Crown in 1582. Marriage twice improved his fortune, his first wife being daughter and heir of Bernard Tielman, a gentleman with a good estate in London and in the duchy of Cleves, and a house and land in Walthamstow. He had no surviving son by her, and at her death he was married to Anna van Acker, "born in the noble city of Antwerp." From the word of this lady to her son James we have some detail of life at the mansion in Grantham Lane, where £1,000 yearly was made after all costs were paid, including the great expense of a bountiful housekeeping which accounted for three quarters of beef weekly, to say nothing of meaner meat. By the year 1619 Jacob Wittewronge

IN THE BROWN ROOM.

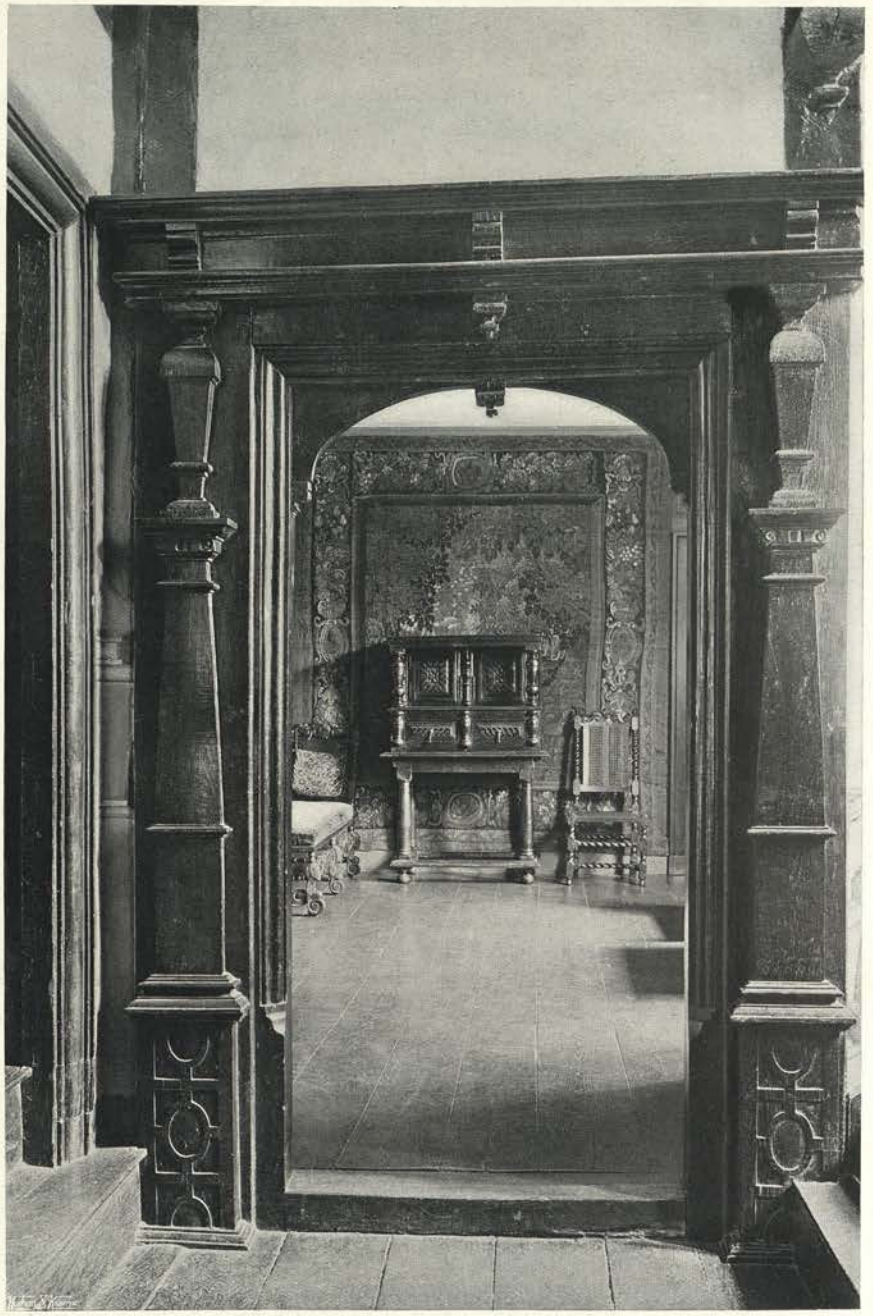


THE RED ROOM.

SIR CHARLES'S ROOM.

THE OAK ROOM.

could leave business for a country house which he had bought at West Ham, where he died in 1622, having an epitaph in the church describing him as one who supported the ministers of the Word, and honoured learned men—the Mæcenas of studious youth. His person also, his son describes for us, and we note that where the scholar notary was fat and burly, the great brewer, who died of a "sore tedious fitt of the gout," was tall and slender. Of his three surviving daughters by his first wife, two were married to sons of Matthias Otten, his partner, and a third to Mr. Pieter Lennarts the younger, Mr. Pieter Lennarts the elder having married Jacob's sister Susan. His only surviving brother, Abraham, had married a daughter to a Paggen, also a Netherlandish brewer, so that the family was still Flemish among London Flemings. From this rut of inter-marriage they were diverted by Jacob Wittewronge's widow, who, the year after her husband's death, became the fourth wife of Sir Thomas Myddelton, Knight, in his day a famous Lord Mayor of London. As three of his four marriages were with widows, nine marriages at least crowd round the name of Sir Thomas in his genealogy. Anna Wittewronge was still a young woman in 1623, and her new lord past the Scriptural limit of man's years, wherefore the city made merry with naughty songs over its old Lord Mayor's fourth marriage, one at least of these ballads being handed down to our own days. But Sir Thomas was a kind stepfather to young John Wittewronge, whom he brought up from four years old "like his own child," planning a marriage for him among his own numerous family. Sir Thomas Myddelton died full of years in 1631. He is remembered as a great Lord Mayor and a merchant employed in high affairs of State. His brother Sir Hugh's name is yet better known as that of the man who brought the New River to London, and another brother, William, may also be held in memory, if not as a Welsh bard, at least as the commander of that pinnace which came, "like a fluttered bird," to Flores in the Azores with the message which made Lord Thomas Howard weigh anchor while Sir Richard Grenville stayed in the Revenge for death and immortal honour. Sir Thomas bought Chirk Castle in Denbighshire, founding the



ENTRANCE TO THE TAPESTRY-ROOM.

THE TAPESTRY-ROOM AT ROTHAMSTED.

THE MORNING ROOM.

Myddeltons of Chirk, and to his grand-daughter Mary, daughter of Sir Thomas of Chirk, a general for the Parliament, young John Wittewronge was married at Chirk Castle in 1638. She died in 1640 of the small-pox, when her husband married Elizabeth, daughter of Timothy Myddelton, another grand-daughter of old Sir Thomas. Before her marriage to old Sir Thomas the widow Wittewronge had bought Rothamsted for her only son, refacing and adding to the old timber framing of the Cressys and Bardolfs, and to this estate the son afterwards added Stanton Bury in Buckinghamshire. Thus he was well placed among the richer country squires, and in 1646 was knighted by his king.

FIFTEENTH CENTURY TAPESTRY.

This young man of great possessions commanded the Parliamentary forces in the district, and was honoured of both parties, being Sheriff of Herts under the Commonwealth, and having a baronet's patent in 1662, two years before he sat down to

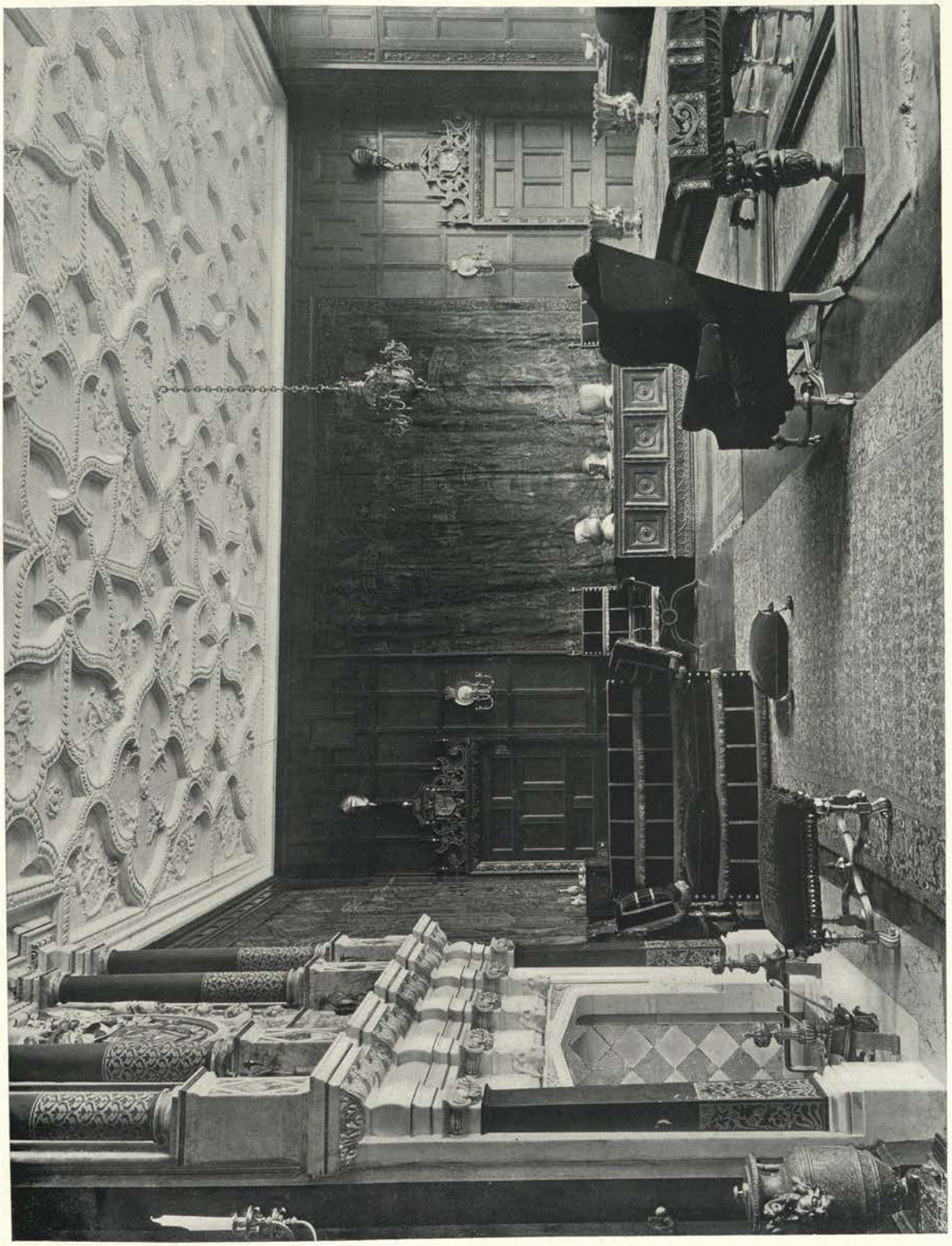
write his family memoirs, at which time he was a widower of a third wife. His Myddelton marriages brought two sons, who survived him at his death at Rothamsted in 1693. The elder son had the Stanton estate, with the baronetcy, but

portion, was a barrister and Recorder of St. Albans. He married three times, and out of his many children left a son to succeed him at Rothamsted, where the last male descendant of Jaques Wittewronghele the exile died in 1763.

NORTH SIDE OF DRAWING-ROOM.

several spendthrift generations brought the elder line of the Wittewronges to an end in 1771. The younger line was already gone. James Wittewronge, who had Rothamsted for his

A daughter of the Recorder of St. Albans had married Thomas Bennet, and her grandson John Bennet was heir under the will of the last Wittewronge. For three-and-twenty years Thomas



THE DRAWING-ROOM.

Bennet was squire of Rothamsted, and on his widow's death in 1801 John Bennet Lawes, son of his sister Mary, succeeded to the estate. This John Bennet Lawes was father of that great Englishman Sir John Bennet Lawes, and grandfather of Sir Charles Lawes, the present lord of Rothamsted, who has taken as an additional surname that of his Wittewronge ancestors.

As we first see the old house of Rothamsted from between the trees, it presents a full seventeenth century façade. But when we come to nearer acquaintance we see that the house yields a more ancient story. It is at least possible that behind these trim walls and gables of brick we have the manor house which Henry Gubion leased to Richard of Merston in 1221. By the front door we enter the old hall, once a great room with an open roof. Its framing of hewn oak, roughly trimmed with axe or adze, appears in several of our views of this room, and can be seen in the bedrooms which occupy its original upper part. Over that end of the hall, which may have been divided by a timber screen, and which served for pantry and cellar, we find the solar, the retiring room of the old lords of Rothamsted. No trace of its staircase remains, and it was probably gained by a ladder stairway. Here, in all its simplicity, we have the manor house of our forefathers, a great hall having a few outbuildings against it. The timber frame is filled with wattle and daub, plastered on the inner side. When we remember that the life of this house has been continuous through all changes, we seem to see the ghosts of Gubions and Nowells wandering in bewilderment through the additions of an age whose comfort demands such mysterious chambers as dressing-rooms and bathrooms. The next stage in the history of Rothamsted is reached in the days when the English, who had long lost the Roman art of brickmaking, began to add to their old houses in warm red brick. It is probable that, after the marriage of Edmund Bardolf with the heir of the Cressys in the sixteenth century, Rothamsted became in part a Tudor manor house of brick, with brick chimney-stacks. In the days of the spendthrift Bardolf the house seems to have grown forlorn and neglected, but in 1623 the Wittewronge wealth came to its aid. The widowed Mistress Wittewronge who bought the Bardolf house and lands was eager to provide a fair country seat for her young son John, afterwards the first baronet of his name; and although soon remarried to her second husband, the old Lord Mayor Myddelton, she carried on the work of Rothamsted during her son's minority. Under her hands the house grew at either end, and the foundation work was improved. She gave

IN THE DRAWING-ROOM.

EAST SIDE OF DRAWING-ROOM.

the main front its domed bellcote with the clock, a picturesque turret so ill-planned that in later years a framing of iron girders had been needed to keep the clock tower from toppling into the roof. At the same time she changed the peaked gables which had served the Bardolfs to their present form, a reminiscence of those in the Low Country towns which the Wittewronges and Van Ackers had left behind them for liberty of conscience, but were now much used in the land of their adoption, as at Aston and Holland House. Within the new gables the lines of the older ones may be clearly traced. Indoors she made greater changes, and in a number of rooms Dame Myddelton could call up the grave household comfort of Dutchmen and Flemings. Panelling covered plaster walls, and pictures hung on the panelling. Tapestry and stamped leather came in, the beautiful verdure hanging of an upper room being still bright and fresh in colour as when the mother left it for her only son. She built the staircase, too, with its flat rails and boldly-moulded newel-posts; but the chief monument of her work is in the many fireplaces and chimney-pieces, rich with carved and painted pilasters and cornices. Dame Myddelton's work remained with little change until the nineteenth century, John Bennet Lawes, afterwards a baronet, beginning about 1863 to add rooms to the house, additions which have been continued by his son, Sir Charles Lawes-Wittewronge, who has brought the work to an excellent end.

The great hall of Rothamsted has now been lined with old panelling of the linen pattern, with a carved frieze above it, but still leaving space for the old framing to peep out. The stone fireplace shows other landmarks of change, for the rough foot of the stone jamb must be at least of the fifteenth century, the stump of a jamb against which the Cressys kicked their boot-toes when they came in from the greenwood. The date of 1635 is scratched upon the smoother stone above it, part of the repairs made by Dame Myddelton. Our view of the room from another point shows the front door, with deep moulding of the seventeenth century, and the panelling carried round the bays of the window. In this hall stands the first newel-post of Dame Myddelton's stairway, stout oak for the outer side, and painted rail and balusters on the side next the staircase wall. The old plaster walls, now hidden, for the most part, under tapestry or panels, had many traces of rude painting, the most curious of all being preserved behind the panelling of the dining-room, where a swinging hinge allows it to be uncovered. This wall-painting, which must be of the age of the Bardolf occupation, in the sixteenth century, is upon a smooth face of plaster laid over the mortar, and is not broken by the oaken upright of the old house framing which runs through the midst. Below in divisions, Corinthian pillars separating arches with shell-patterned heads, are figured in shades of brown and grey a plump cat, a talbot hound, a bear and part of another wild beast. Above a painted cornice is a scene of warfare, a hillside, with a great hill at either end, and hedgerows and the walls of a town. On the hillside five cannon are in action, smoke rolling from their muzzles, and behind the guns ride forward a dozen horsemen in half armour, with long lances, led by a leader with a halberd, another cavalier galloping to join their rear. We have here, no doubt, some action against Scots or Frenchmen thus rudely commemorated on the house-wall of a Bardolf who was with the host on that day. The morning room, on the right of the great hall, was probably made by Dame Myddelton out of the kitchen which we should look for at this end of the hall, a guess borne out by the fact that we have no trace of a kitchen older than that of the Wittewronges' age. It is a well-lit and pleasant room, panelled in plain oak. On the wall will be seen the painting of Mistress Wittewronge in lawn cap and ruff. The mantel-piece in the Pink Room is remarkable for its stone panel, along which, in high relief, move a medley of beasts, the charging boar and the elephant, the camel and the unicorn, the lion and the ibex. The drawing-room, with rich painted and gilded door-heads, shows modern work in good keeping with the old, the fireplace having the painted shield of Lawes quartering Wittewronge. The second or garret floor has still a long gallery-room in which the household servants lay when the first Wittewronges were here, the chaplain enjoying by tradition the privacy of a little garret.

On this floor is found an iron-bound chest which is perhaps all that remains of the household furniture of the Bardolfs, a chest which was probably used for the charters and muniments of their Rothamsted lands. Near it are certain of those steel traps which, in days not long gone by, were set in the Rothamsted coverts. Their cruel teeth and powerful springs remind us how magnificently above the law Squire Western and his brother squires were seated by custom when they might with impunity hide these terrible engines in the underwood to hold by a mangled leg the unhappy poacher or trespasser. Hence we approach the wooden bellcote where hangs a bell which has never yet rung to an alarm of fire, that great enemy of old English houses framed with beams and panelled with timber. The chapels of such houses should remember in their litanies the peril of the smouldering chimney beam and the peril of the hot hearth-stone.

Not less interesting than the house itself are its contents, and most interesting of all is the combination of the two. Seldom does the capable and expert collector inherit a perfectly sympathetic setting for his collection, and seldom does the inheritor of a fine old place have the means, knowledge and inclinations to so fit and fill it that the whole becomes a faultless picture. There are exceptional cases, as at

IN THE LIBRARY.

Hardwick, where the ancient home, no longer the chief and habitual residence of the owners, retains, almost untouched, unimpaired, unmixed, its original furniture in its original environment. There are more cases where the purchaser of fine stuff is also the purchaser of an adequate place to house it—an instance of which we have found at St. Donats, that least modernised of castles, with its early furniture and exceptional armour, introduced by its present owner. But at Rothamsted

IN THE PINK ROOM.

we get the sentiment of unbroken inhabitance by one family—albeit in the female line—the continuity of intimate tradition, the survival of original household goods and family portraits, supplemented by well-chosen and wholly genuine pieces of their own age and character. Sir Charles Lawes-Wittewronge has expelled the discordant products of the nineteenth century, replacing them with choice examples, which have in nowise the air of spoils from the sale-room but of long sojourn in their present positions. Many, in truth, are older than his family's connection with the place, and assimilate rather with the oak framing of the old hall, or with the muniment chest harnessed with iron which stands near the bellcote, or the old trestle table from the Bardolf kitchen. Of this kind is the main table in the hall. Most rare to-day are tables which, as this one, keep the tradition of the Gothic period. Rough and simple in make—great boards set on trestles and maintaining their position thereon by sheer weight—they were easily removable when floor place was needed in the hall, and seldom survived the age of greater elaboration and comfort. The finest remaining are perhaps in the hall of Penshurst, and are of fifteenth century date. That now at Rothamsted is somewhat later, of the first decades of the sixteenth century probably. Made of elm, the frame and stretcher run through the trestle supports and are kept in position by movable oak pegs. Another Gothic piece of the same date or rather earlier is the little joyned stool in the same room. Its decoration of vine leaves and grapes is entirely in the old manner, untouched by the new Italian spirit which dominates the splendid standing cupboard near by, though in date they are probably not very far removed; for the cupboard found in a cottage at Otford doubtless came out of the Archbishop's palace at that place, and undoubtedly bears the stamp of the earliest Renaissance work done in England. Its decoration is very similar to that of the little panelled room from Waltham now set up in the Victoria and Albert Museum. Not only do we get the profile head in a medallion centring each panel, but scrolls of foliated dolphins appear in both. There is, however, a

NORTH-WEST SIDE OF DRAWING-ROOM.

touch of Gothic feeling remaining in the treatment of some of the foliage designs of the Waltham panels, which is absent from the Rothamsted cupboard so far as its woodwork is concerned. The blacksmith employed on the hinges and locks, however, knew nothing of the new manner, and did his work much as his father had done before him. In both these cases the work is undoubtedly English. There is a certain roughness of modelling and an uncertainty of touch, as of men not quite at ease with their design, and wholly different from the purity of line and definiteness of tooling observable in quite similar medallioned heads and dolphin scrolls done by Italians, as in the choir stalls of Christchurch, Hampshire. Rare as it is to-day, there is no doubt that this style of decoration was largely used under Henry VIII., both for panelling and furniture. The Early Victorian age did not appreciate it, and much that had survived till then was ruthlessly destroyed. A few such panels of fine quality which a collector possesses now are all he was in time to snatch from an old cottage woman who was finding them excellent kindling wood half a century ago. Earlier than this the then owner of Godinton in Kent evidently procured abundant panelling of the kind. He pulled it to pieces and screwed many of the long panels—medallioned busts and dolphin scrolls as at Rothamsted—on the Jacobean panelling of his house, removing the styles of the later to admit of their length. They remain an example of how two good things can be spoilt to make a single bad one.

Passing from the hall we leave examples of the furniture of the first Tudor Sovereign only to find those of the last. Sir Charles's bedsteads of the age of Elizabeth are good and interesting. That which dates from 1590 in his own room exhibits better line and proportion and a more thoughtful and refined scheme of ornament than was then usual in England. The posts show restraint and elegance, the frieze and canopy design and balance. Fortitude, Justice, Charity and Hope stand to divide the panels of the back, the picture of a city being faintly seen in the marqueterie of the mid-most panel. The posts of this bed give the impression of being inspired by the fine French models of the time, whereas those of the Brown Room bed have the exaggerated bulbosity which ran riot for long in the Low Countries. This bed is of rather earlier date, and is a good example of how much cost and elaboration were bestowed on this important piece of furniture, even by those who attempted no great state. It is a smallish specimen made for a modest chamber, for its total height is only 6ft. 6in. The ornament, though exceptionally well executed, is somewhat overcrowded and meaningless; but it is eminently characteristic of all but the very best work in England at this time. Of Elizabeth's date and of her successors are many chairs and tables, chests and cupboards set about the rooms at Rothamsted. Not, however, to the exclusion of the style amid which lived the earlier Wittewronges, the style adopted when walnut succeeded oak as the fashionable wood for furniture. The type of lighter chair, which began restrainedly in the closing years of Charles I., but developed in form and ornamentation after the Restoration, is well represented. The seat and back are caned, in the early examples legs, rails and back consist of twisted turner's work; but gradually a broad stretcher and a wide framing and cresting of the back gave scope to carving of acanthus scrolls and cherubs supporting Royal crowns or vases of flowers.

Many of our illustrations give examples both with and without. Of these, the best in design and most delicate in execution is perhaps the one which appears in connection with three stools of William III.'s time, in the view of the north-west side of the drawing-room. This room is a good example of new construction harmonising and blending with the old, and in it we find some of the very few modern pieces of furniture that the house contains, although here, too, are priceless antiques. No more comfortable sofa has ever been invented than the early seventeenth century couch with let-down ends which survives at Knole. But it is an almost unique piece, and Sir Charles is to be congratulated on possessing almost the only other known example.

But though there is modernity in the drawing-room, there is antiquity too, for it contains both the oldest and the finest of Sir Charles's possessions, for on its walls hang Gothic arras. Beautiful and choice as are the Renaissance tapestries of the sixteenth century, rich and decorative as are those of the seventeenth and even of the eighteenth, they are not comparable in interest and charm to those that date from the mediæval period. And for two reasons. There is the rarity of survivals from so early a time and there is the fact that tapestry is so entirely a Gothic product, the most essential and important factor in the decoration of that age, and that, therefore, what was best in their art and their skill was freely bestowed upon it.

When panelling was unused, furniture rare, and even permanent decorations scanty, the richness, the comfort, the amenity of hall and chamber largely depended upon these pictured hangings, which could be moved from palace to palace, and from castle to castle according to the journeyings of king or baron to their various estates. The main home of this essentially mediæval art was in the Low Countries. The teeming craftsmen of Arras, Tournay, Brussels turned it out, square upon square, to supply the needs of their luxurious and extravagant sovereigns, the great Burgundian dukes, and of the equally extravagant great lords who formed their brilliant entourage. And even then there was a large residue for dissemination among the wealthy of other lands—of England and France, of Italy and Spain—where the Flemish school of tapestry, even when Italy

was triumphing in every other branch of art, was acknowledged the first in the world. It is of this school that the Rothamsted drawing-room offers us choice if rather late examples. They

PART OF THE DINING-ROOM.

must date from the very end of the fifteenth century ; but, unless it be in the arrangement of the floral border there is no trace of the new classic spirit which had, by this time, reached

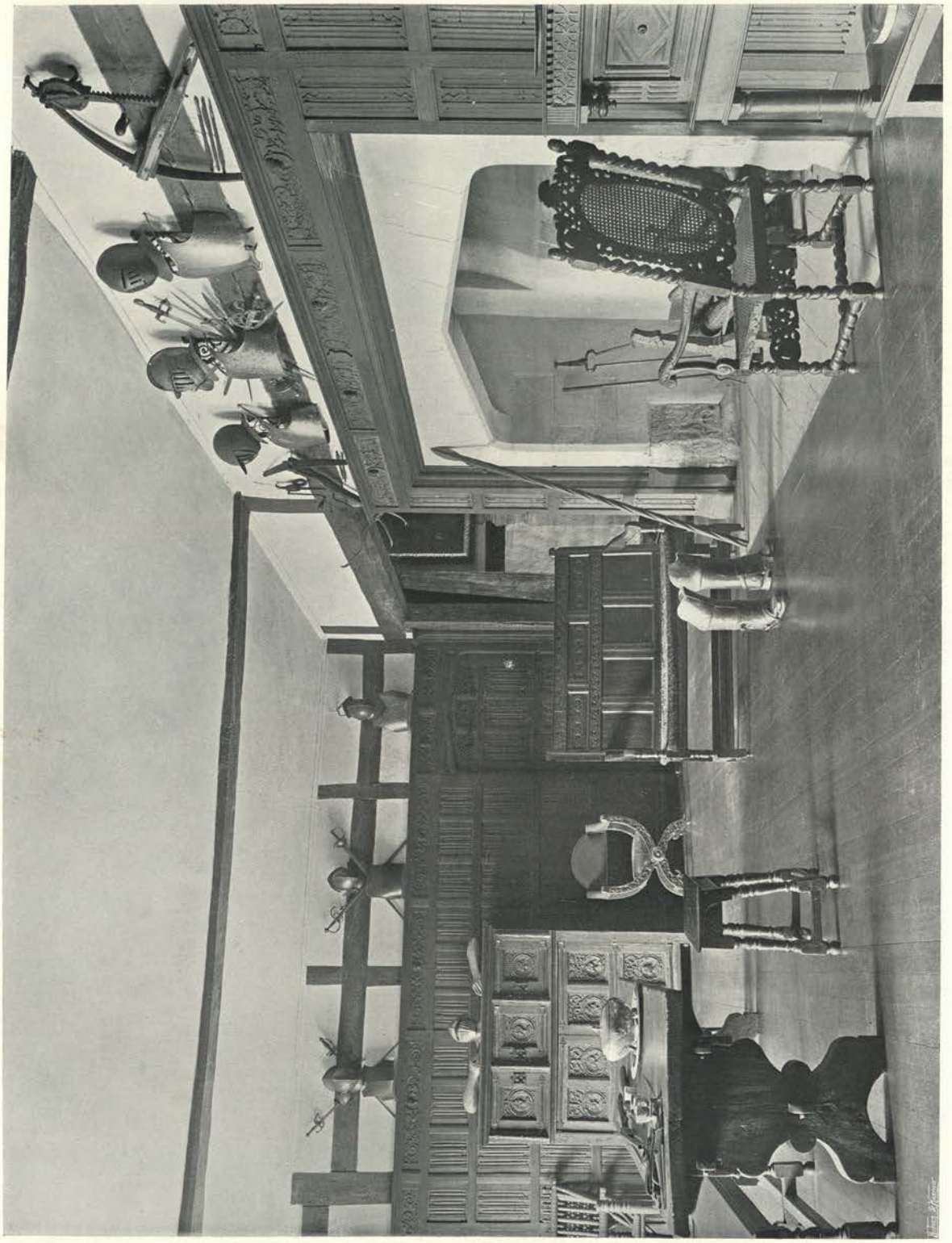
the Low Countries from the South. Three of them are figured with the sibyls who prophesied of old the coming of Christ. They stand in glorious garments among rich verdure, flowers and branches. In the foreground are lions, pards and lesser beasts, and in one case a centaur with club and shield faces the spring of the king of beasts. The fourth tapestry represents the Father

of Heaven, robed and crowned as an imperial priest, looking down upon the kneeling Abraham, and bidding him take the shoes from off his feet. These rare and excellent hangings give the final touch of distinction to this treasured home of the arts. Sir John Wittewronge, the first baronet, was known as a friend of Van Dyck's and to have lent him money. It was also known that he had once possessed a collection of that master's canvases, and what had happened to them was long a mystery to the family. It now appears that Sir John bought Van Dycks from the Royal collection at Charles I.'s fall, but made a present of them to Charles II. after the Restoration. And yet we must remember that it is not for art only, but for science also, that Rothamsted is famous, for we are here at the world's headquarters of scientific husbandry, the last owner of the manor house having made the name of Rothamsted known wherever the plough turns the furrow. John Bennet Lawes, even before he came of age and inherited the estate in 1834, had fitted up one of the best bedrooms of Rothamsted as the home of test-tubes and retorts. At Rothamsted he grew poppies, hemlock and nightshade, crops which must have disturbed the imagination of his brother squires. But it was some years later that a remark of a neighbour set him to the work of his long life, Lord Dacre speaking in his presence of the curious fact that the bones which helped the turnip crop in one farm were of no use in another.

IN SMALL DRAWING-ROOM.

By 1842 he had taken out his first patent for converting phosphates into manure by treating them with sulphuric acid, becoming at once the pioneer of those manufacturing chemists who have supplied the land with artificial fertilisers. The next year his Deptford factory was opened, another being built at Barking in 1857. In London he began a great business of manufacturing acids, from which he drew the great fortune which he spent in Rothamsted experimental station, founded the same year as his Deptford factory.

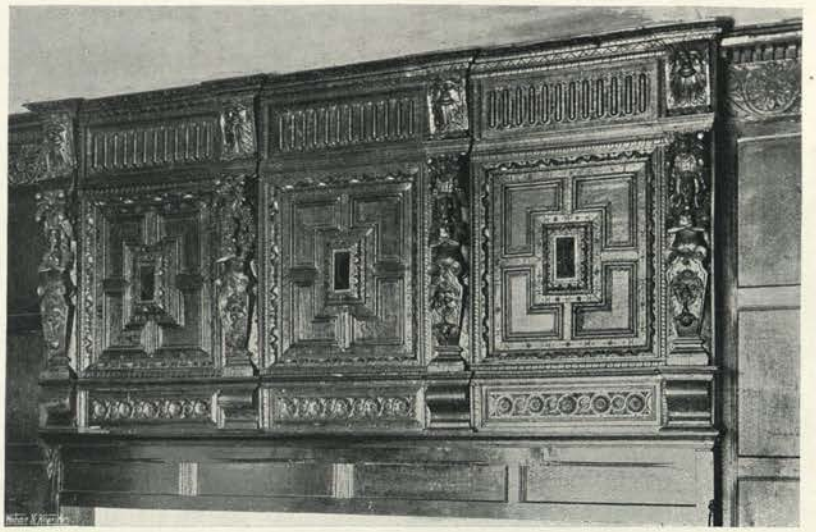
With Dr. Joseph Henry Gilbert as his collaborator were developed upon his ancestral lands their famous series of experiments in the rotation of crops and their artificial nourishment, and in the economic feeding of cattle. The knowledge thus gained he gave freely to the world, Rothamsted becoming a place of pilgrimage where farmers and men



THE OLD HALL.

of science of all nations met together.

Lest the work should fail with his lifetime he created a trust in 1889, whereby the laboratory and certain lands were vested in trustees for a long term of years, giving the "Lawes Agricultural Trust" £100,000 as an endowment fund. In the committee of nine persons by which the fund is administered the owner of Rothamsted has a seat, the Royal Society finding four persons, the Royal Agricultural Society two, and the Linnæan and Chemical Societies one each. His recreation he found in deer-stalking and salmon-fishing, but he, nevertheless, worked until his death at a good old age in 1900. His son succeeded him in the Rothamsted estate and in that baronetcy which had been in 1882 the inadequate national recognition of a great man's life spent in the service of the nation and of mankind.



OVER CHIMNEY-PIECE, BROWN ROOM.

CORNER OF THE MORNING ROOM.

PRINKNASH PARK, GLOUCESTERSHIRE.

THE venerable gabled house of Prinknash—the name has been written otherwise as Prinknesse, Prinknesche, or even Brinknash—is seated on a slope of the Cotswolds looking out towards the Severn, in a region of ancient wood; indeed, as Horace Walpole said, when he visited it, in August, 1774, "on a glorious but impracticable hill, in the midst of a little forest of beech, and commanding Elysium." The word is no exaggeration, for the outlook from the hill is full of historic interest, if we should read its moving chronicles, and great in its landscape beauty, with Gloucester itself in view, and prospects which fade into the enchantment of a sylvan distance. Here, in ancient days, the swine crunched the beech-mast in the broad wood known as Buckholt, which extended far on either side, and still the great columnar trees are the memorial of the days when the hunter's horn resounded in the glades. The place was long a manor of the powerful abbey of St. Peter of Gloucester, through the grant of Osbern Giffard and others. "Prinknash," we may read in the chronicle of Abbot Frocester, "extends as far as the beech, where the robber was hanged, between the King and Edgar de Kenemesbury and ourselves." Britons and Romans have left evidences of their occupation hereabout, and the ancient Trackway which ran down from the camp on High Broadridge still forms the boundary of the park. The possessions of the abbey in this neighbourhood were extended by subsequent grants, and the place was made extra parochial in 1397. It has now attained to the dignity of becoming a parish all to itself, containing some three or four houses only.

The surmise appears reasonable that a hunting-lodge was built at Prinknash soon after

THE WEST FRONT.

1355, when a grant of free warren was made, and some parts of the existing house may even go back to that time, or to a date not much later. Tradition says that Abbot Parker, otherwise Malvern — 1514-39, the last Abbot of Gloucester—first made use of Prinknash as a residence. Certainly the evidences of his work are upon it, notably the spandrel of a square-headed Tudor doorway with the initials W. M., a pastoral staff, a tassel, and fleur-de-lys; but there had been a house upon the site in earlier times, which had probably been occupied by the woodward, the holders of that office having been relations of successive Abbots of Gloucester. But the first distinct mention of Prinknash as a residence of the Abbot was in 1526, when one John Bayley was ordered to carry fuel for the Abbot's fire.

IN THE LIBRARY.

THE DRAWING-ROOM CHIMNEY-PIECE.

The date of the building or enlargement of the house as it stands has been given as 1520-25, which accords with the style; and the south-western portion, the drawing-room, kitchen and pantry belong to that period. Although modernised in some respects, and with sash windows in a part of the west front, the style is generally that of the Late Perpendicular as applied to domestic architecture. The oriel in the library, with its pendants and fan tracery, is a fine example of Abbot Parker's work. It is also worthy of note that the centre-piece in the ceiling of the dining-hall has a Tudor rose, with the falcon and fetter-lock, being the badge of the House of York; and it has been surmised that Elizabeth of York, Queen of Henry VII., lodged at Prinknash on her progress through Gloucestershire in 1502. There is exceedingly interesting glass of the period in the drawing-room, showing the arms of Henry VIII. and of the Abbot. The King almost certainly visited him at Prinknash in 1535; but his coming was the prelude of the Dissolution and spoliation that came about five years later. In the courtyard, sculptured in relief on the south-east wall, there is a figure-head of Henry, probably commemorative of his visit. The abbey and all its possessions passed into the King's hands, but Abbot Parker, though unable to avert the doom of his house, could never be brought to sign the fatal surrender. Horace Walpole, who often visited Prinknash, mentions the ancient chapel, "which is low and small, but antique, and with painted glass with angels in their coronation robes, wings and crowns." He also mentions the communion plate, which, curiously enough, bore his family arms.

WINDOW IN LIBRARY.

Prinknash was not immediately disposed of, but was let for a period to Sir Anthony Kingston, who, with his father, had been steward of the abbey, and shared in the spoliation. He was a notorious personage in his time, and his name is held in evil repute in Cornwall for the exceeding cruelty with which he suppressed the rebellion in 1549. Kingston was implicated in the plot to marry the Princess Elizabeth to the Earl of Devon, but cheated the scaffold by committing suicide. This, however, was long after he had had anything to do with Prinknash, which, in the year 1544, was granted to Edmund Brydges, son of Sir John Brydges, afterwards Lord Chandos of Sudeley, and to the affianced bride of the same Edmund, Dorothy, daughter of the Lord Bray. The grant was of the "capital messuage" or mansion, with the gardens, orchards and pond within the park, as well as the park itself, and the buildings, mills, garden, fish-ponds, woods and all rights and privileges, rendering a rent of 10s. yearly to the King. Doubtless the favour shown to Edmund Brydges and to Dorothy Bray was owing partly to the services and merits of their parents, for Sir John Brydges had greatly distinguished himself at the Battle of the Spurs and in the defence of Boulogne, and the Brays had made themselves the trusty counsellors of the King. Edmund was made a knight banneret at Roxburgh in 1547, but before that time he had been Lieutenant of the Tower, and he succeeded his father as Lord Chandos of Sudeley in 1557, being made later on a Knight of the Garter.

During his time a great deal was done to improve the house at Prinknash, and there remain shields of Henry VIII., Prince Edward, Seymour with many quarterings, Brydges and Bray, which belong to the period. The glass may be ascribed to about the year 1546, when Edmund Brydges and his wife were living at Prinknash. Later on they made Sudeley their residence, and Prinknash became a dower house, though it was occasionally used by the Lords Chandos when they visited Gloucester. There seems to have been some doubt as to the precise ownership of the place in the beginning of the seventeenth century; but the fifth Lord Chandos obtained the reversion from the King, and in 1628 sold the whole property to Sir John Bridgeman, Recorder of Gloucester, and his son George Bridgeman. The new owner was born in 1567, was a distinguished lawyer in his time, and married the sister and reputed heiress of Giles Daunt of Owlpen, near Dursley, in the same county. He was knighted in 1623, and as Chief Justice of Cheshire and Counsellor in Ordinary he took a conspicuous part in the affairs of Wales and Gloucestershire, and being made Recorder of the City in 1628, he found Prinknash a convenient residence. He was a busy man, and was greatly concerned in the

trial of riotous persons who objected to the sale and enclosure of parts of the Forest of Dean. He also held assizes on questions relating to ship money, and is reputed to have been so severe that one who had suffered by his sentence wrote an epitaph upon him :

> Here lies Sir John Bridgeman, clad in his clay,
> God said to the devil, "Sirrah, take him away."

It was a hard saying, and perhaps was not deserved by its subject. Sir John Bridgeman left his mark upon Prinknash, which he improved to his mind. The chapel was consecrated in his time, and he adorned the drawing-room with the beautiful and characteristic chimney-piece which is illustrated. It is a fine example of work in stone below, and of wood above. There are coupled Corinthian columns in two stages, and above the fireplace, in thin wreaths of delicately carved bay leaves and berries, are three shields with the many quarterings of Bridgeman, Woodward and Daunt of Owlpen. The whole work is very characteristic of the period, as is also the notable mantel-piece in the library. The upper part of it has a curious sculptured panel, seeming to show Equity and Justice supporting the world, with an intervening figure holding a garment, which is apparently to be divided by the sword.

George Bridgeman succeeded his father in possession of Prinknash, and was apparently at one time closely identified with the Puritan party at Gloucester. The leaders there, at any rate, hoped to gain his assistance. It will be remembered that after the death of Hampden, when the Royalist cause was in the ascendant, Gloucester interrupted the communications between Bristol and the North, for which reason Charles laid siege to it ; but the place held out stoutly, and he was obliged to raise the siege when Essex approached. The city authorities at Gloucester had issued a commission to George Bridgeman to prevent soldiers being levied for the King, to seize upon horses, arms, ammunition, plate, or provisions intended for the Royal service, to be ready to assist the Earl of Essex, and, finally, "to fight with, kill and slay" all who should by force oppose him. But George Bridgeman thought discretion the better part of valour, and considered it prudent to retire and to separate himself from his friends. It was expected that the King would lodge at Prinknash, and everything was made ready ; but he stayed himself at Matson House during the siege, though some of his chief officers were undoubtedly at Prinknash.

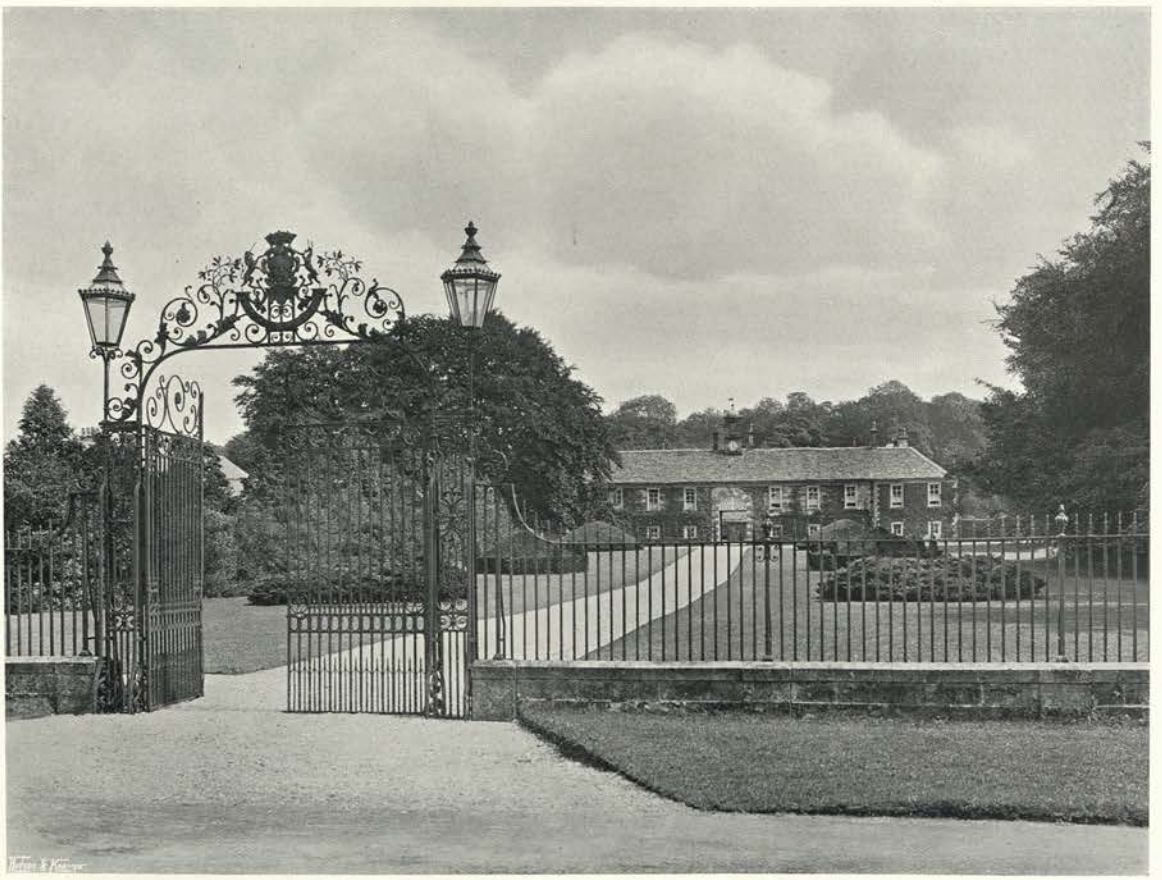
The estate remained in the Bridgeman family until 1770, when it was sold ; and in 1776 it came into the possession of Mr. John Howell, who was succeeded as owner by his son, Mr. Thomas Bayley Howell, father of Mr. T. J. Howell, Judge Advocate of the Forces and Judge of the Vice-Admiral's Court at Gibraltar. The latter gentleman did something to relieve the house of incongruities. He likewise improved the grounds and plantations, making the surroundings more attractive ; but in 1847 he sold the estate to Mr. James Ackers, M.P. for Ludlow, who restored and beautified the chapel, and otherwise did much to the house, the work being carried on by his son and successor, Mr. Benjamin St. John Ackers. The estate again changed hands in 1887, when it was sold to the present owner, Mr. Dyer Edwardes, late of Waverley Court, Camberley, Surrey, and through his care the house has been invested with the finished charm which now distinguishes it.

As to Abbot Parker we may add that he declined to acknowledge the King as head of the Church, and consequently had to fly for his life. Tradition says he took refuge at his brother's manor, situated at Notgrove, an inaccessible hamlet on the Cotswolds, until the King's wrath abated ; that he was offered the first Bishopric of Gloucester, but died on his way down, and was buried at Notgrove. An old stone slab, with the remains of a mutilated figure and pastoral staff, seems to give credence to the story.

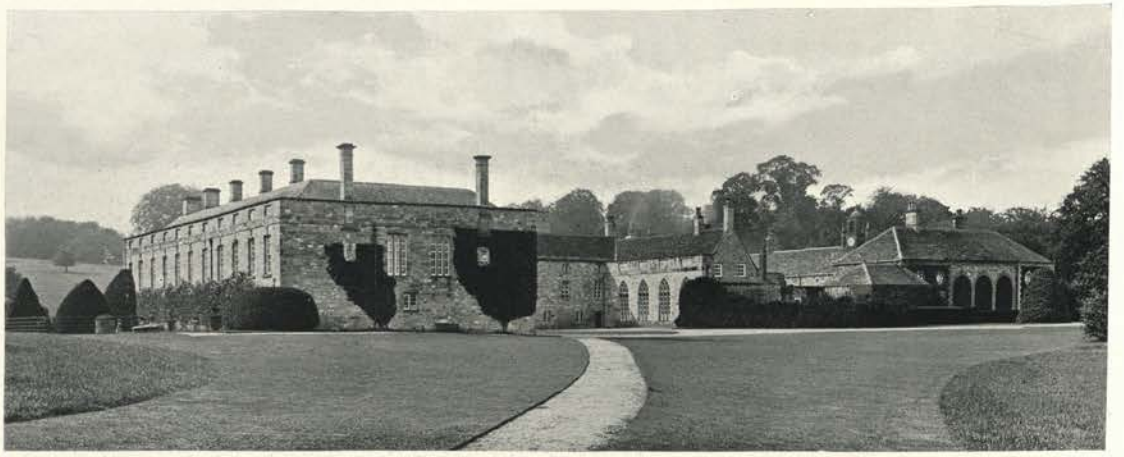
NEWBURGH PRIORY, YORKSHIRE.

IN that goodly part of the ample shire of York which lies sheltered from the northerly blasts by the Hambledon Hills, and within a short distance of the quaint old village of Coxwold—ever to be famous in our literary annals as the place where Laurence Sterne completed "Tristram Shandy" and wrote "The Sentimental Journey"—stands that house of many interests in which Sir George Wombwell dwells. In this part of Yorkshire the great Norman baron Roger de Mowbray was installed, and his broad possessions extended far through that central region which is even now known as the Vale of Mowbray. It is a part of England which from those times to these has attracted many eminent personages by its rich and pleasant landscapes, and now within a few miles are found such great seats as Castle Howard, Duncombe Park and Gilling Castle. It was in this chosen region of hill and dale that the powerful nobles displayed alike their magnificence and their generosity, and the fair remains of Rievaulx, Kirkham and Byland, the last a near neighbour of Newburgh, bespeak the splendours of a glorious age of our English architecture.

Newburgh Priory was founded by Roger de Mowbray in 1145, and the greater Cistercian house of Byland came from the same generous hand. De Mowbray was one of the barons who fought in the Battle of the Standard, and his comrade in arms was Walter l'Espec, who founded both Rievaulx and Kirkham. Newburgh was an Augustinian foundation which continued up to the Dissolution, when the site was granted to Anthony Belasyse. He was chaplain to Henry VIII., and conveyed Newburgh to Sir William



FROM THE HIGH ROAD.

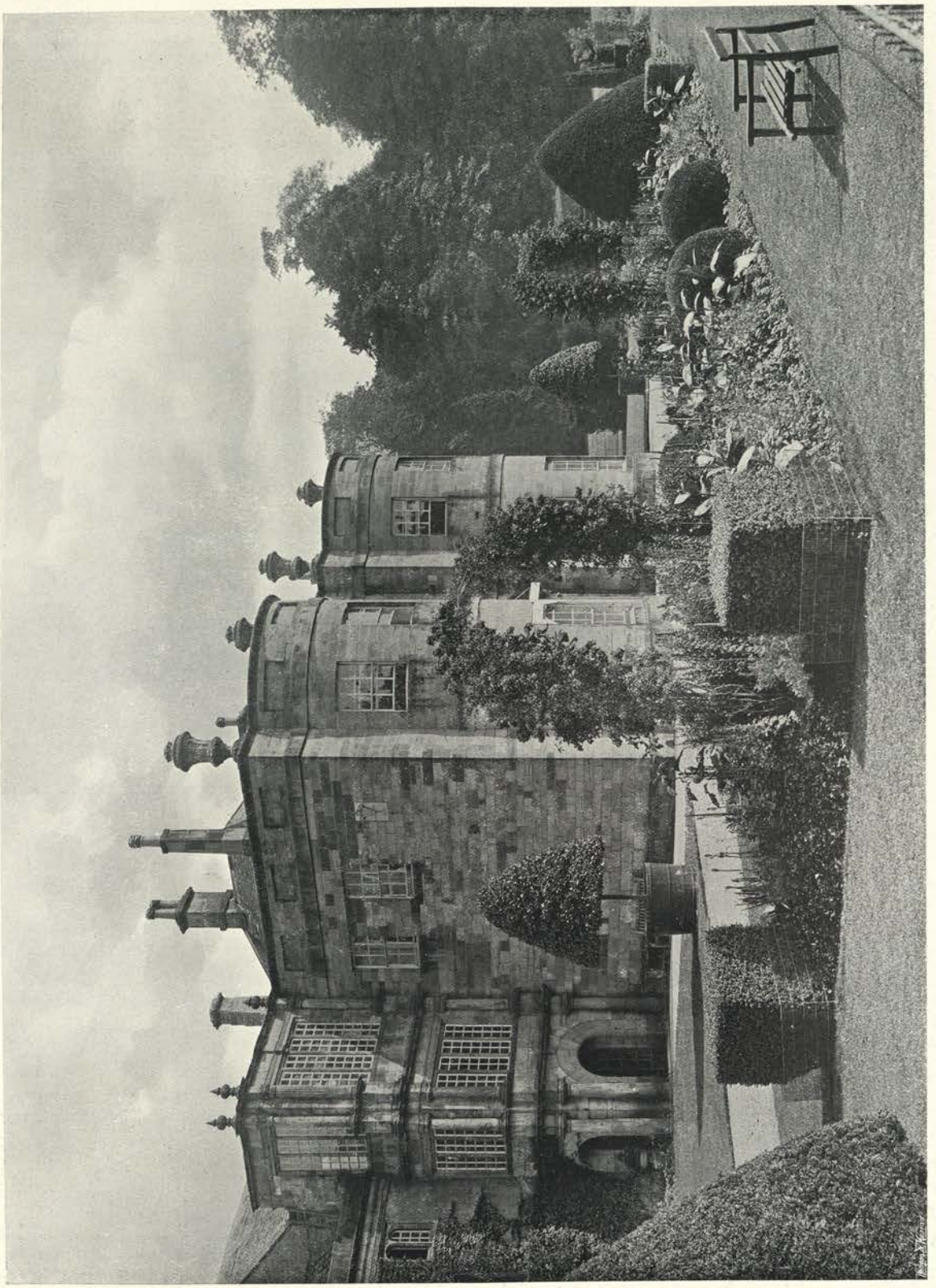


NORTH FRONT FACING THE LAKE.

Belasyse, Knight, son of his elder brother Richard, and Henry Belasyse, son of Sir William, was created a baronet by James I. in 1611. The second baronet, Sir Thomas Belasyse, who represented Thirsk in Parliament from 1597 to 1625 with some interruptions, was a strong adherent of the Royal cause, and fought at Marston Moor. He had been created, in May, 1627, Baron Fauconberg of Yarum, County York, being afterwards raised to a viscounty. To this period we trace the older features of Newburgh in the central part of the building, in the triple-staged porch, and in the leading features of the dining-room and of the old library. Viscount Fauconberg's loyalty to the Crown cost him dearly, for he had to compound for his estates in the sum of £5,012, which was a very much larger sum than that figure would represent in these days. His son Henry died in his lifetime, but left a son, Thomas, who was baptised in 1627, at Coxwold, and married Elizabeth, third daughter of Oliver Cromwell. The marriage took place in 1657, and her husband had a seat in Cromwell's Upper House. He was also a Councillor of State, and at one time Envoy to France. Assisted by his wife, he exerted himself to bring about the Restoration, and afterwards Countess Fauconberg frequently appeared in Court, her husband being raised to the earldom in 1689. Many memorials of Oliver Cromwell came through this marriage to Newburgh, where they are still greatly prized. Among them is a sword used by the Protector, having engraved upon its blade the words "Oliver Cromwell, General, for the English Parliament, 1652," while above it is the motto "Soli Deo gloria," and below it "Fide sed cui vide." Another of the relics is a broadsword of Cromwell's, and his saddle and horse-pistols are also preserved in the house with other valuable objects, including a gold watch which is associated with the great Protector. The Earl of Fauconberg left no son, but his nephew, Thomas Belasyse, succeeded to the viscounty, and the latter's son was raised in 1756 to the extinct earldom. From him the title and estates passed to his only son Henry, who sat in the Commons for Peterborough, was a great favourite with George III., Lord of the Bedchamber in 1777, and colonel of Fauconberg's Regiment of Foot. He died in 1802, leaving no son, but his descendant through his second daughter, Sir George Orby Wombwell, is the present possessor of the estate.

Such in brief has been the descent of Newburgh, which, in the hands of those who have possessed it, has been enlarged and altered. But

SOUTH FRONTAGES.



EAST OF SOUTH FRONT.

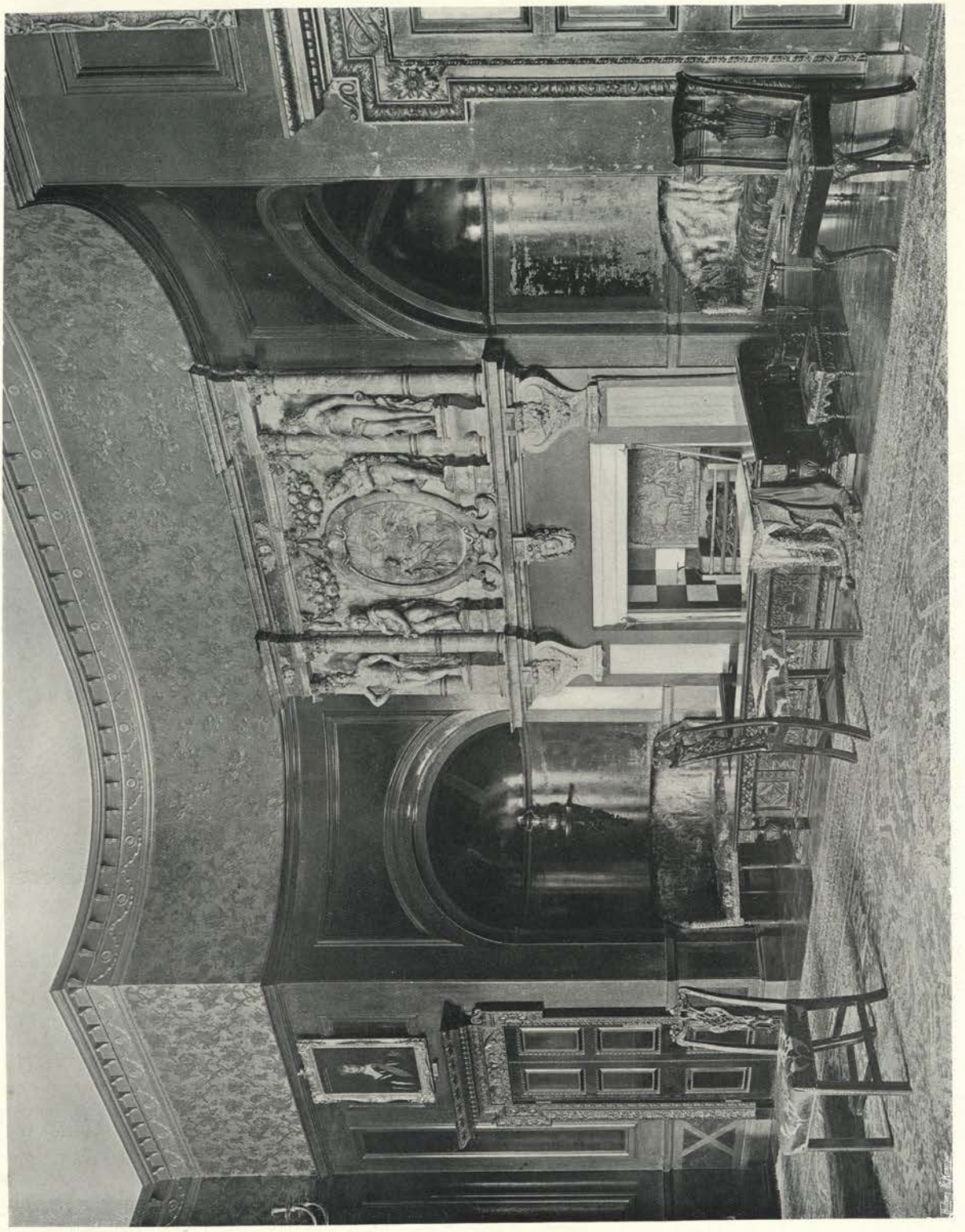
some of its most interesting rooms still bear the impress of the earlier half of the seventeenth century, and with such houses we are classing it. Yet it tells the tale of many changes of taste. Jacobean features contrast charmingly with more recent additions, constructed of the solid squared ashlar of pleasant hue, which is so

SOUTH END OF LONG GALLERY.

frequently employed in the great houses of this part of England.

Some traces of the Priory church may be noticed between the north-east entrance and the fish-pond, and very many carved stones have been discovered, but, otherwise, there is little to remind us of the ecclesiastical origin of the place, except on the north side, where, much altered and refaced, the great windows of the kitchen betray their late Gothic origin, and the office building to the left of the kitchen has the depressed arch of the close of the fifteenth century in its mullioned windows of the same type as at Prinknash. Contrasting with this part is the great regular block, whose chief elevation is to the east, and which clearly dates from the days of Anne, while the south front has the bay windowed additions of the close of the eighteenth century, stretching forward and somewhat crushing the well-designed Jacobean porch.

Nowhere in England do we know a better kept estate than that of Newburgh in the hands of Sir George Wombwell. As we approach by the road from Coxwold we become aware that unusual care is bestowed on the surroundings. Broad grass borders, all well shorn, margin the highway, and there are hedges and quaint yews, and many other things to tell us that we are in the neighbourhood of a great domain. The fine avenue, the two lodges — very characteristic of Yorkshire — the noble iron gateway, the well-shaven lawns margining the approach, the finely-clipped yews, and indeed, all the details, are evidence of the exceeding care and skill devoted to the place. Ere we entered the place we noticed the high wall, the noble hedges and beehive yews of the kitchen garden. How many times did Laurence Sterne walk along that road from Coxwold, how often enter at that gate! For Newburgh has ever been the home of hospitality, and a great centre of life in that part of Yorkshire, where the lord lived beloved by his tenantry, and justice and bounty alike issued from his door.



PART OF THE DINING-ROOM.

There is a strange legend that all the oaks of Newburgh—for it is a land of oaks—were decapitated or shorn of their spreading boughs by order of Oliver Cromwell, and that only by this sacrifice could Fauconberg gain his daughter's hand; but now the mighty patricians bear no mark of such ravage, and the waving woods and fair glades of the park are there in glorious contrast to the more artificial parts of the grounds. What could be more beautiful than the rare and radiant gardenage of the south front, where multitudes of flowers gleam in their splendour, grouped with the well-clipped yew, the noble ornamental trees in tubs and boxes, the excellent examples of subdued topiary skill, and behind all this the lovely upland of the umbrageous park? Upon such a garden all will look with exalted satisfaction, but let them reflect that the tireless hand maintains it in its perfection. Here, in the ordered parts of the pleasaunce near the house, are no evergreens whose age forgets their early discipline, no riot of what Charles Dudley Warner has called the vegetable passions of ambition, selfishness, greed of place and satiety. All is controlled and directed by skilful and experienced hands.

Within, the great and spacious dining-room first attracts attention. Here the mantel with its fine carvings, and the unusual alcoves on either side of it, constitute a notable composition, and greatly dignify the interior. The mantel has finely-worked composite columns, and there are admirable figures of Diana and Apollo, with young bacchanals or amorini, and a central subject of Venus reclining. Brought hither from Venice by the first Earl Fauconberg, it savours of the style of the Restoration, as also do the magnificently-carved door-framings, while the recesses by the fire-place, the frieze below the ceiling, and other portions of the decorations must have been redone late in the eighteenth century. Of the fine Chippendale furniture, some chairs appear in the view, and the room also contains several notable pictures. The house is, indeed, famous for its portraits, among them being Thomas, first Viscount Fauconberg, and Thomas, Earl Fauconberg, and his wife, Cromwell's daughter. The White Drawing-room is a splendid apartment of Queen Anne's day, with fluted Ionic columns, a beautiful ceiling and a lovely mantel-piece, above which hangs a portrait of Sir George Wombwell, presented to him by his tenantry in 1859. This room in decorative treatment reminds us of Beningborough, another Yorkshire house included in this volume, which was built in Queen Anne's time from Vanbrugh's designs. The elegant and graceful small drawing-room is also hung with interesting but older family portraits. There is much of interest also in the long gallery,

THE WHITE DRAWING-ROOM.

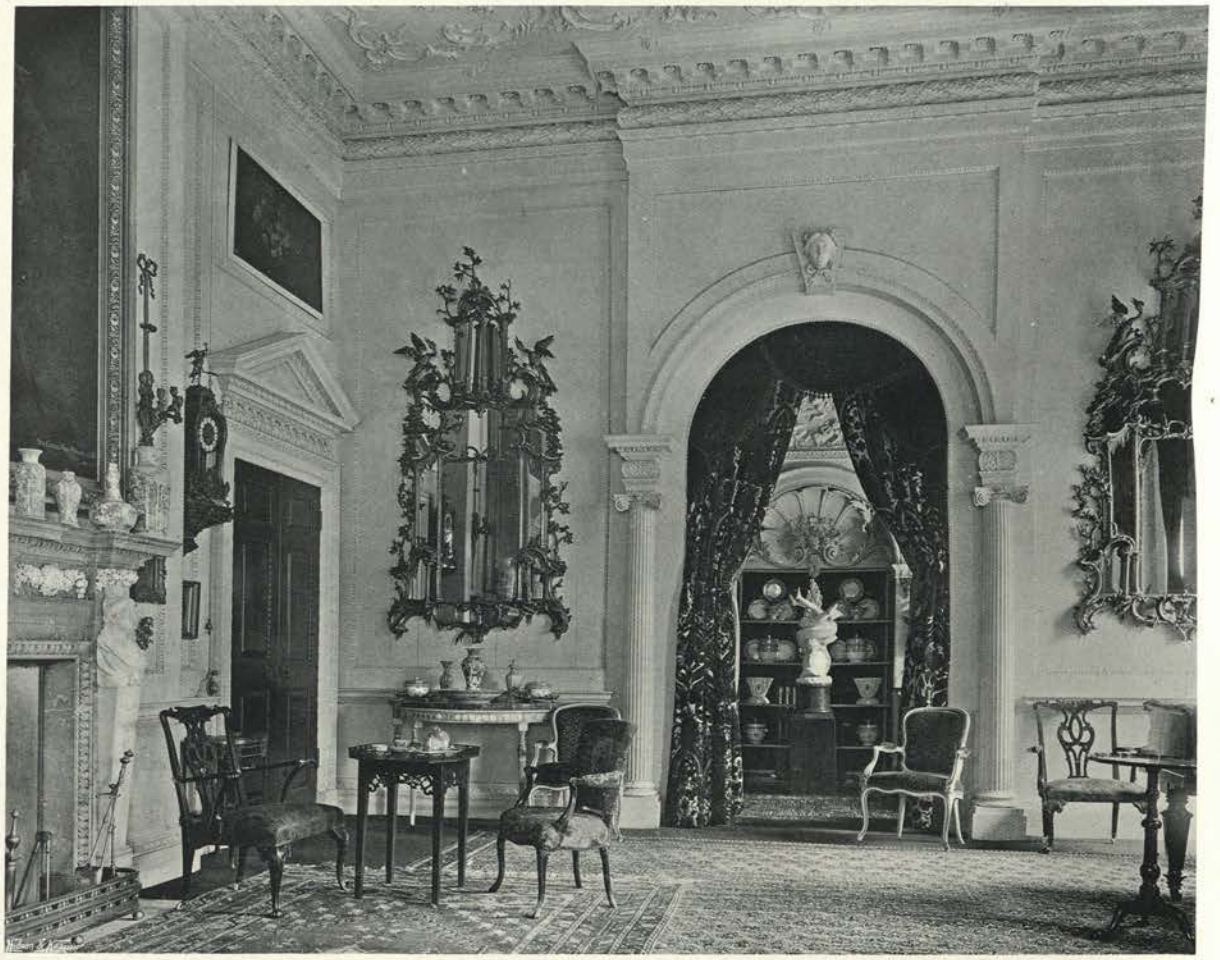
THE OLD LIBRARY.

with its beautiful chimney-piece of the eighteenth century set into the small panelling of the early seventeenth. While in the old library, now a billiard-room, and other apartments there are rich adornments, rare furniture, fine pictures and many objects of special interest giving the same distinction that rests on the beautiful exterior and surroundings of the house.

And now before we leave Newburgh something must be said about Coxwold, and the residence there of Laurence Sterne, who described himself as being "as happy as a prince at Coxwold, and I wish you could see in how princely a manner I live. 'Tis a land of plenty. I sit down alone to venison, fish, and wild fowl, or a couple of fowls or ducks; with curds, strawberries, and cream, and all the simple plenty which a rich valley under Hambledon Hills can produce. I have a hundred hens and chickens about my yard, and not a parishioner catches a hare or a rabbit or a trout, but he brings it as an offering to me."

Such was the picture of the life of that country parson who wrote his masterpieces in the cottages, which have been placed in repair by the care of Sir George Wombwell.

> See here Sterne's roadside home. As day expires
> Within that panelled room behold him sit,
> With long churchwarden pipe and scribbled quires,
> Himself scarce smiling at his light-born wit,
> Or, where the tears should flow, and cheek grow pale,
> Turning to shift his wig, or froth his ale.



CHIPPENDALE MIRRORS—WHITE DRAWING-ROOM.

RIBSTON HALL,

YORKSHIRE.

WELL known to most visitors to Knaresborough, that most picturesque old town of Yorkshire, and in a beautiful part of the valley of the winding Nidd, before it flows out into the open plain, stands the historic house of Major Dent. The region is one of great natural beauties and of high historic interest, and within the walls of Ribston Hall secret discussions have been held which have had their influence upon English history. Here, in ancient times, in the parish of Hunsingore, was founded by Robert de Ros a commandery of the Knights of Solomon's Temple, and in September, 1444, the Bishop of Philippi dedicated and reconsecrated the chapel at Ribston. When the Dissolution came, Ribston fell into the hands of Charles Brandon, Duke of Suffolk, the King's brother-in-law, much enriched with the spoils of many monastic possessions. But the Duke could not retain all his vast landed estates, and in 1545 he sold the manor of Ribston to Henry Goodricke of Wisbeach in the Isle of Ely, brother of Thomas Goodricke, Bishop of Ely and Lord Chancellor in the time of Edward VI. The Goodrickes converted the ecclesiastical possession at Ribston into a residential domain, and there was built a manor house in which they dwelt, more than a century before the present edifice arose upon the site. The situation must have been tempting to one who wished to establish himself in that romantic part of England, for there was much of wood and water, a winding river, a healthful situation, a fishery and much opportunity for sport. The fine eminence upon which the house stands is more than half encompassed by the

RIBSTON HALL.

river Nidd, and the estate and park are widely extended, and have been developed, in the course of centuries, into a seat which ranks among the most important in Yorkshire, as our illustrations will testify. Henry Goodricke died in London in 1556, and was succeeded by his second son Richard in the possession of what he described in his will as "my mannor howse called Ribston Hall," with other neighbouring estates. Before the middle of the next century we find it in the possession of John Goodricke, who was created a baronet in 1641. He was a strong Royalist, and suffered very heavily in the King's cause, to which he early showed devotion. Also in the year 1641 he married the daughter and co-heiress of Stephen Norcliffe of York, but was very soon caught up in the vortex of civil war, and saw little more of his young bride.

THE SALOON.

BY GRINLING GIBBONS.

When hostilities broke out he had command of a troop under the Earl of Newcastle, which he led at the siege of Bradford, in December, 1642, when he was seriously wounded, and his horse killed under him with a scythe. Soon afterwards he was taken prisoner, and, after being held in durance at Manchester, was sent to the Tower of London, where he languished several years, during which time his wife died. There is preserved at Ribston Hall a French Bible, which he had brought from Tours as a present from his father, and when he was in prison his mother sent it to him for his comfort, enjoining him to care for it well, because it contained his father's handwriting. The imprisoned Cavalier wrote in it a characteristic sentence, which still remains: "I have found by experience that the Bible is most profitably read when a man reads it in his mother tongue, however he understands it in foreign languages, and (as the food we are

accustomed to is) soonest digested into proper nourishment." The whole estate was valued at about £650 per annum, and Goodricke was allowed to compound, after all his sufferings, in the sum of £1,200. He subsequently married the daughter of the third Lord Fairfax.

The second baronet, to whom Ribston Hall owes much of its character, was his son by his first wife, and was also a man of very great importance in his time. He was a soldier, and commanded a regiment of foot, disbanded in 1679, but meanwhile he had proceeded to Madrid as Envoy Extraordinary. There he got into difficulties owing to the anger of the populace at the policy of Charles II. He had already carried out a great deal of work at his ancestral home, which he repaired very extensively, if he did not actually rebuild a large portion of the edifice. The date 1674 is above the entrance door, which has Ionic pillars and a well-executed pediment and shield of arms. The main frontage, without remarkable features, is a very elegant and typical illustration of the newer spirit in English domestic architecture, which was tending to displace the last elements of the earlier forms. The great saloon, which is 44ft. long by 31ft. wide, is very handsomely decorated in the classic style, and is said to have been completed in his time, though we should place much of its decoration, if not of its form, a century later. The library also bears evidence of the great care devoted to the beautifying of the place. It is undoubtedly of Sir Henry's time, and has fine examples of wood-carving in the Grinling Gibbons' style, including well-designed and hanging birds, fruit, leaves and flowers executed after the manner of the master.

ON THE SOUTH FRONT.

This Sir Henry Goodricke, the second baronet, who thus created the house anew, was a very active supporter of the Prince of Orange, as may be read in "Reresby's Memoirs." Indeed, he took a chief part in establishing the new King in the North, and the Earl of Devonshire, at that time avoiding the Court of James, and busy with the building of Chatsworth, was often at Ribston Hall, together with Lord Danby, concerting the measures by which the Revolution should be brought about. When the time was ripe Goodricke went to Knaresborough and interrupted a meeting of Roman Catholic magistrates assembled in the Town Hall there, and informing them that the authority under which they were sitting had been superseded, proclaimed William III. King. He was rewarded for his services by being made Lieutenant-General of the Ordnance in 1689, as well as a Privy Councillor, and

he held the former office until June, 1702. He was also one of the Commissioners to enquire into the conduct of Torrington at the battle of Beachy Head, in which that officer kept his fleet "in being," thus establishing a strategic formula hotly discussed in modern times.

There is preserved at Ribston Hall a Kip engraving of the place, the date of which is about 1674, showing the long frontage of the house, with its central door, many-windowed wall, cornice and characteristic roofs. Buildings are depicted behind forming a quadrangle and stable quarters, with bell cupola, and an open space and gates are seen beyond. In front of the house is shown an enclosed space of turf, with vases on pedestals, and at the inner angles are seen handsome garden-houses. To this terrace there is a handsome balustrade or edging, with a noble descent to a lower garden, which overlooks the river from the boundary wall. This latter is a remarkable feature in Knyff's drawing, for it seems to surround the place, and to be constructed almost as a fortified enceinte, with angle bastions, quite appropriate, it might be said, to the home of the Lieutenant-General of the Ordnance. The house and garden are depicted as standing high above the river, and there are gardens and orchards both inside the wall and on the river bank on the right side of the house; on the left is another enclosed garden in formal manner, with sentinel-like yews and garden-houses, while outside in the park are herds of deer and distant woods. All this may or may not have been there. Kip and his fellow-artists were very imaginative; but, certainly, many changes have passed over Ribston Hall since that time, though it still remains a fine place, with gardens of more modern form, and the trees, which were then and subsequently planted, have now grown to great size. It is in every sense a country place of eminence and distinction, besides being the birthplace of a most noted apple.

CHICHELEY HALL, BUCKINGHAMSHIRE.

CHICHELEY HALL, the fine old Buckinghamshire manor house which we depict, may be traced back to a race of those prosperous traders and merchants who rose to such prominence, replacing to a large extent the old nobility, in the Tudor age. The house stands near the northern extremity of the shire, some three miles from the old town of Newport Pagnell, and the property belonged to Tickford Priory, founded by Ralph Paganell as a cell of Marmoutier, until the Dissolution, when it was purchased from the Crown by Anthony Cave, whose father, Richard Cave of Stanford, was greatly advanced owing to his intimate friendship with Cromwell, the vicar-general, but died before he could share in the great spoliation. Anthony was bred to the trade of a merchant of the Staple of Calais, but, desiring to reside in England, Cromwell procured him the lease of Tickford Abbey, Bucks, in 1546. Partly through this association with his father's friend he grew very rich, and chiefly invested his wealth in lands in Buckinghamshire, Bedfordshire and Northamptonshire. He is described on his memorial brass in Chicheley church as a former merchant of the Staple of Calais and "Dominus" of Chicheley. This old merchant and landowner was the builder of the original Chicheley Hall, and some parts of his ancient structure, erected about the year 1550, are incorporated in the present edifice, which was built by Sir Anthony Chester at the beginning of the eighteenth century.

Anthony Cave's association with the existing house may be found in some of the old features retained, and in particular in a room panelled with early oak, where is a beam on which may be read the moral injunction playing upon his name: "Cave ne Deum offendas; Cave ne proximum lædas; Cave ne tua negligentia familiam deseras; 1550."

SOUTH FRONT.

Anthony Cave died in 1558, and his estate at Chicheley passed with his eldest daughter and co-heiress, Judith, to her husband, who was also her cousin, William Chester, citizen and draper of London, eldest son of Sir William Chester, M.P., Lord Mayor of London, a munificent merchant of the City, who loved learning and was concerned in the founding and endowment of Christ's Hospital and St. Bartholomew's Hospital. The son of William and Judith Chester, named Anthony after his maternal grandfather, succeeded to the estates on the death of the widow of the latter in 1577. He was a prominent man in his day, who took an active part in local affairs, raised a troop of horse in 1588, was Sheriff of Buckinghamshire in 1602-3, and was created a baronet in 1620. He was succeeded by his son Sir Anthony, the second baronet, who, having married the daughter of Sir John Peyton of Doddington, without his father's consent, was partially disinherited. He was in some pecuniary difficulty, but is remembered as a valiant Cavalier, who commanded a troop of horse at Naseby. His conspicuous loyalty in those troublous times drew down upon himself and his estates the vengeance of the Parliament, and in 1645 the garrison of Newport Pagnell sacked and plundered Chicheley Hall, of which the rents were sequestrated. Overwhelmed by these misfortunes and in peril of his life, Sir Anthony fled to Holland, having transferred a great part of his estate to his "good brother" Henry. A letter still remains in which, on the eve of his departure, he besought this brother to be "as a husband to my wife, and a father to my children." Henry, like the good brother he was, had a nominal possession only; but the Cavalier, returning to England in 1650, broken alike in fortune and health, found his house wasted and in ruins. He died in the following year, and two portraits now at the hall are attributed to the gallant but unfortunate gentleman and his wife. The lady survived her husband forty years, and died at Chicheley in 1692, in her 89th year.

Sir Anthony, third of the name, one of their thirteen children, succeeded to the shattered estate on his father's death in 1651, but on the death of his uncle, Sir Henry Chester, K.B., in 1669, his fortunes changed, and his son Sir John, who succeeded him in 1698, was able to rebuild the house, which he did at great cost between the years 1699 and 1704. His figure, as a blue-eyed, fair-haired boy of twelve or thirteen, with his brother Anthony, is to be seen in a painting at Chicheley Hall. While he was still under age he married Anne, daughter of William Wollaston, and the lady having a fortune of £10,000, with more in prospect, the fortunes of the Chesters were repaired. He rebuilt the old house, therefore, with little regard to expense, in the style of architecture favoured in his time. It is a great mass of red brick, with stone facings, and a flat roof, very characteristic and imposing, with a certain calm dignity in its features. The south frontage is divided into three compartments, that in the centre being curiously raised above the others, and the wall surface has fluted Corinthian pilasters at intervals, while the door and windows are varied in their stone architraving, some of which is not quite happy in design, a remark which particularly applies to the singular pediment of the doorway. The most ornate feature is the cornice over the second storey windows sculptured with masks and cornucopias. The east and west fronts are in similar style, but plainer, and on the south-west is a range of quaint old stables, while the embattled tower of the church rises amid the trees close at hand. The pile of buildings is certainly very striking in character, but there are designs in existence which show that the house itself was to have been more lavishly adorned, with statuary upon the parapet.

EAST FRONT.

The interior is both beautiful and interesting. Entering, we find the hall very noble and imposing, with exquisite marbles and glorious panelling. There are two Corinthian arcades, through one of which the great staircase is reached, a magnificent example of woodwork, inlaid with cedar and mahogany. The panelling has a cornice of the key pattern carved in wood, over which the balustered gallery has a fine effect. Beautiful portraits, excellent old furniture, many choice art works and rich carpets and rugs are the features of the hall; and lovely panelling, moulded and

SOUTH-EAST CORNER.

inlaid, fine chimney-pieces of marble, pilasters and carvings worthy of Grinling Gibbons, give rare distinction to other parts of the interior.

Ascending the noble staircase we reach the library, which is at the top of the house, and is, perhaps, the most interesting of the apartments. It has a certain kinship with the Vatican library, in that the books are concealed. The walls are panelled with oak, the large spaces being divided by fluted pilasters, which open with a curious key, and disclose the volumes on the shelves, with two tiers of drawers below. The materials of the old house were freely used in the new structure, as in the oak-panelled room already

THE HALL GALLERY.

CORRIDORS OF HALL.

alluded to, which has the punning inscription of Anthony Cave. This panelling had been painted many a time, but the pigment was carefully removed in 1872 and the inscription disclosed. Part of the old staircase of oak probably came from the ancient structure, and has some curious features. A massive wooden chimney-piece of later date is also noticeable, being adorned with the shield of Chester and Cave, quarterly, carved in oak, with figures of soldiers, with swords and halberds, painted in oils on either side.

The work of building was in progress during many years, the main structure being completed

about 1701, and the cost was enormous. Mr. R. E. Chester Waters, who has written a fine genealogy of the Chesters of Chicheley, says, indeed, that it was always believed in the family that for less than the money spent Sir John Chester might have purchased the great house of Gayhurst, which was then for sale, and was purchased, with its estate, in 1704 by the son of Sir Nathan Wright, the Lord Keeper. Evidently, however, Sir John Chester preferred his ancestral seat. He was a well-known sportsman, and one of the Gentlemen of Queen Anne's Privy Chamber. The seventh baronet, who left no legitimate descendants, and whose uncle succeeded to the

STEPS IN HALL.

IN THE BILLIARD-ROOM.

title, cut off the entail of the whole of the family estates, and left them to his maternal cousin, Charles Bagot, second son of Sir Walter Wagstaffe Bagot, Bart., on condition that he and his heirs should take the name and bear the arms of Chester. This gentleman died in 1793, and is mentioned with respect by Cowper, who frequently visited Chicheley from Olney.

The old estate is still in the hands of this family, which represents, but not in blood, the old possessors of the place. Chicheley Hall is now the residence of Sir George Farrar, D.S.O., who gained this latter distinction when serving as Major on the Staff of the Colonial Division in the late war in South Africa, and who had the further honour of being mentioned in despatches, thus carrying on the old traditions of loyalty to King and country which have been previously alluded to in this article as characteristic of the owners of this fine old country home.

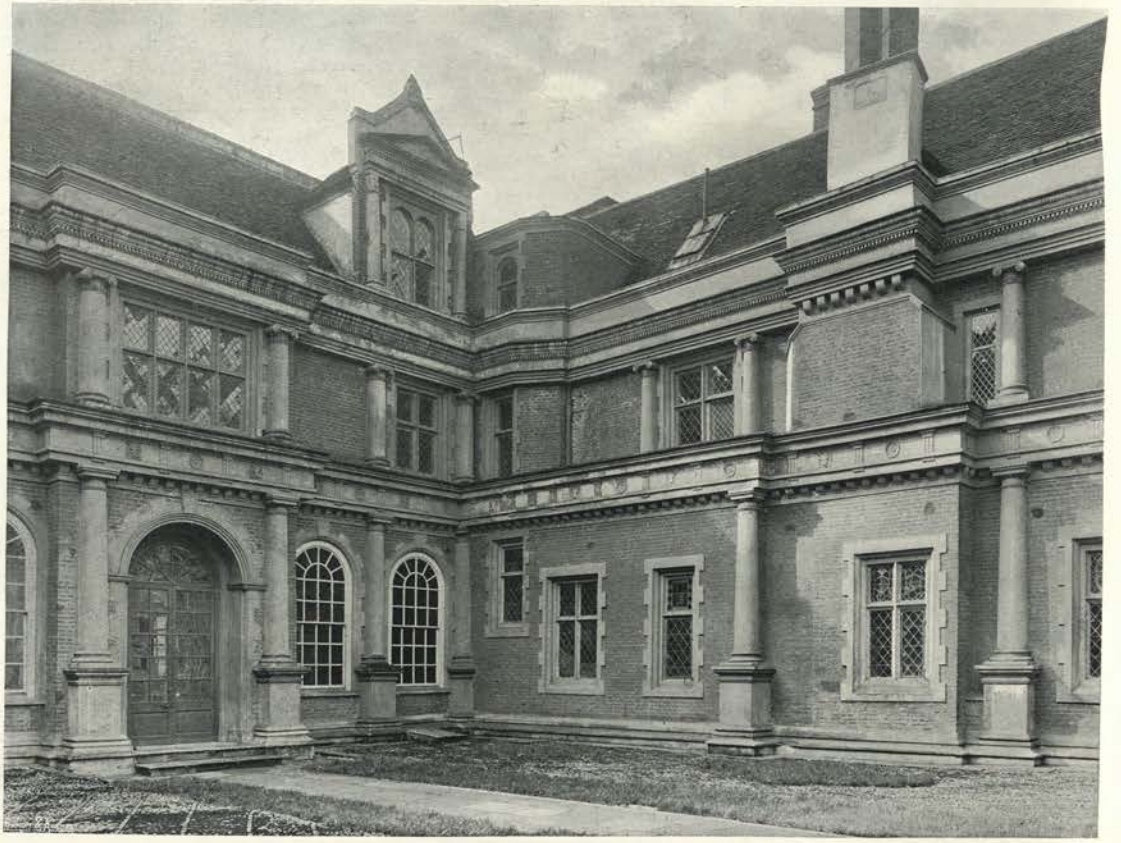
THE BOUDOIR.

HILL HALL, ESSEX.

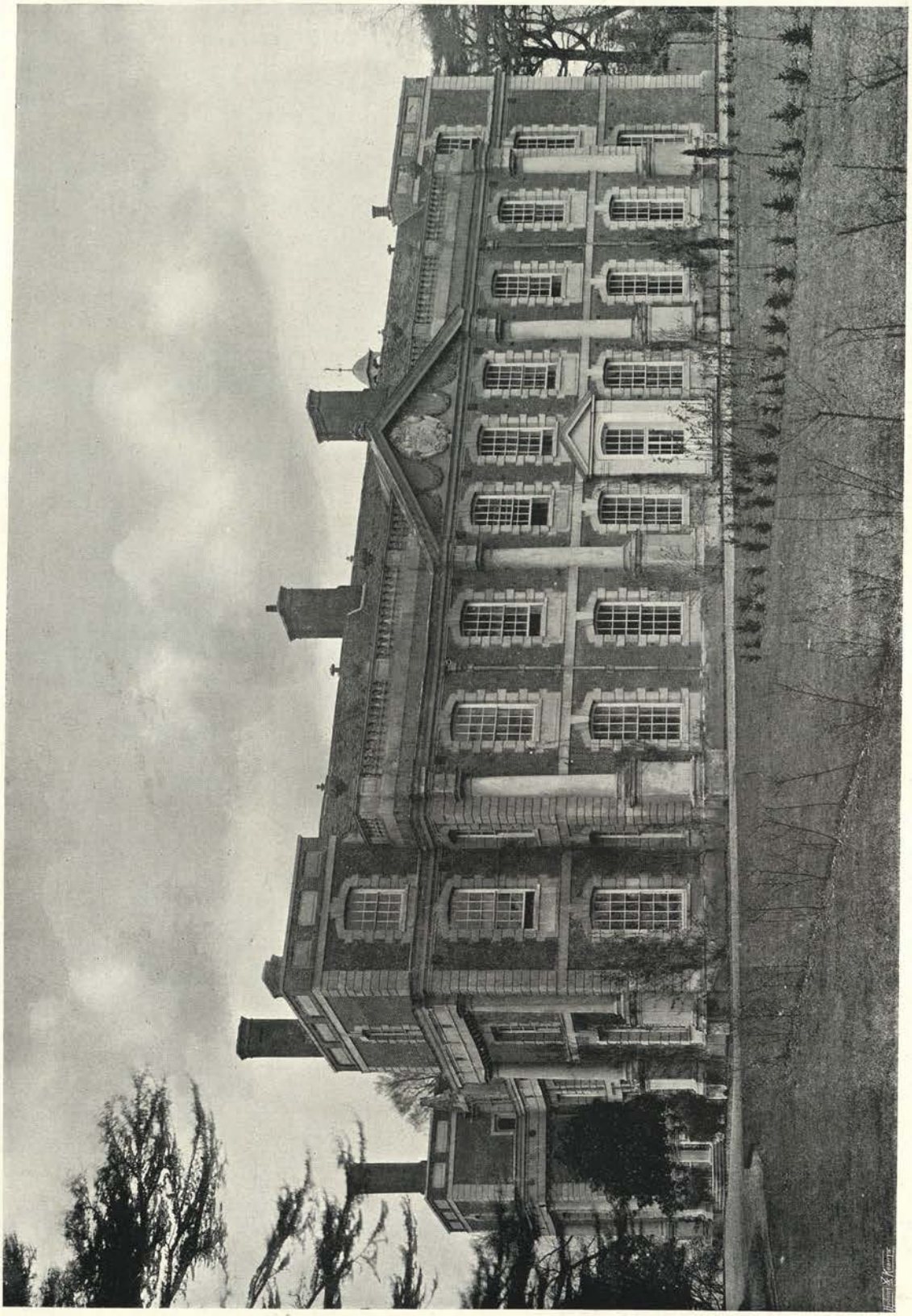
THE great houses within twenty miles of London, which a house agent with the truth in him might describe as desirable mansions, grow fewer each year. But Hill Hall, sixteen miles from the City and hard by the forest of Epping, is one of them. It lies in the parish of Theydon Mount, and has the long history which may be discovered of most manors near London. An English Godric held it before the Conquest, and under Henry II. it was in the hands of that Henry of Essex who, from being the King's constable, a warrior and a rich lord of lands, fell by his cowardice and saved his life inside a monk's frock. Hampdens were lords of Hill Hall under the early Tudors, and Philippe Wilford of London, Sir John Hampden's widow, having married with Sir Thomas Smith, persuaded her second knight to buy the reversion of her jointure here. Thus Hill Hall came to a most famous Essex man, memorable among ten thousand Tom Smiths, and Hill Hall has never since left the family. His father was Sir John Smith of Saffron Walden, twice High Sheriff of Essex under Henry VIII., and at Walden Thomas was born in 1513. A legend tells that he introduced the herb saffron into Walden, but Walden was Saffron Walden long before his day. A little saffron is still grown there in neglected corners of old gardens, and the house in which Thomas Smith was born still stands in the market-place. His own manuscript in the British Museum enables us to reconstruct the life of the builder of Hill Hall. By his own hand we know that little Thomas Smith was born a lively, prattling child, the delight of his father, but after his third year a strange nightmare and a fever began for him a sickly season which lasted until manhood. The sixteenth century was a time in which the hardy lived on and the weakly were soon carried to churchyard mould. There must have been hardiness in Thomas, or he would not have passed the years of his youth. They were ill years.

FROM THE NORTH-EAST.

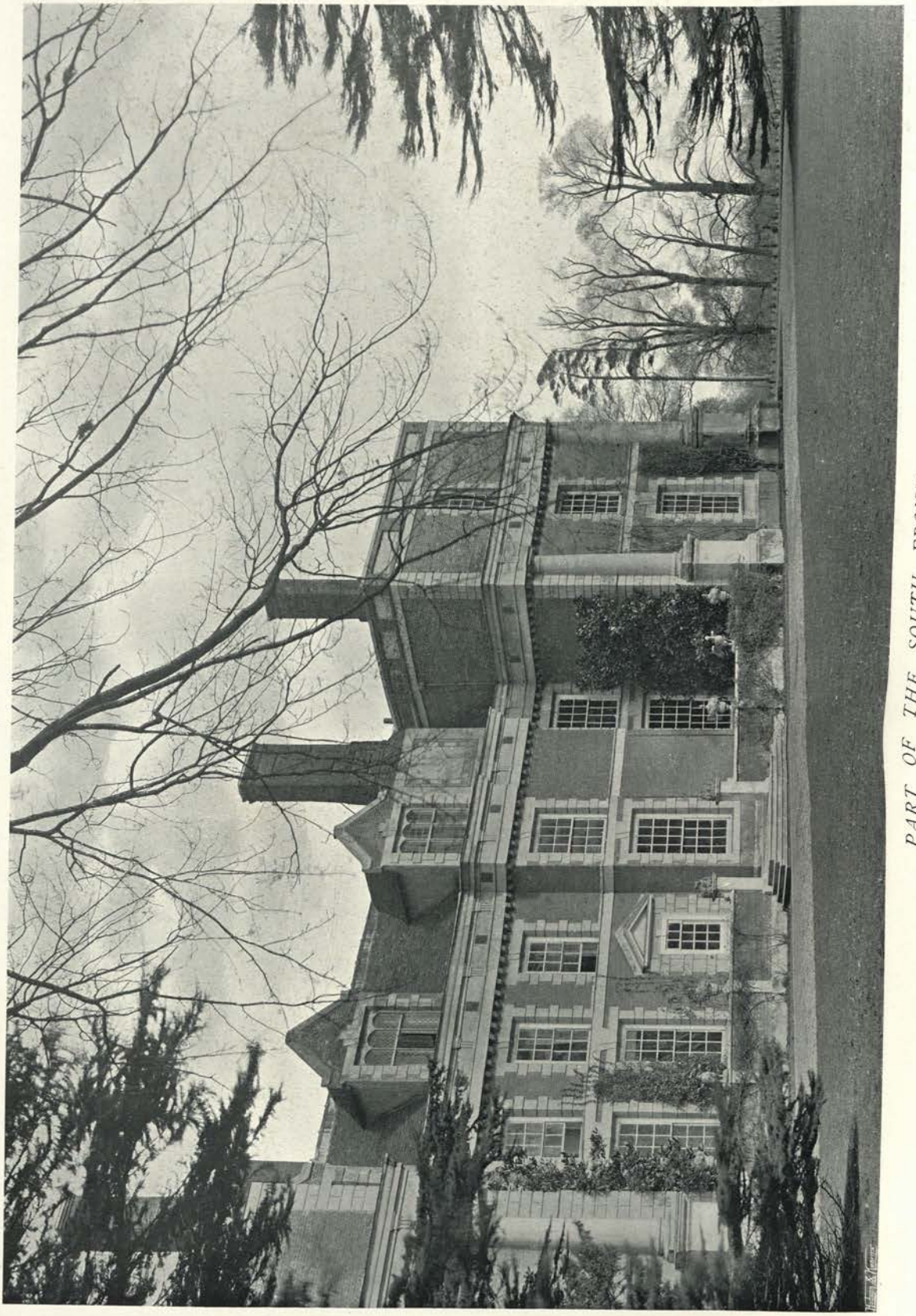
NORTH-EAST FRONT.



SOUTH-WEST CORNER IN THE QUADRANGLE.



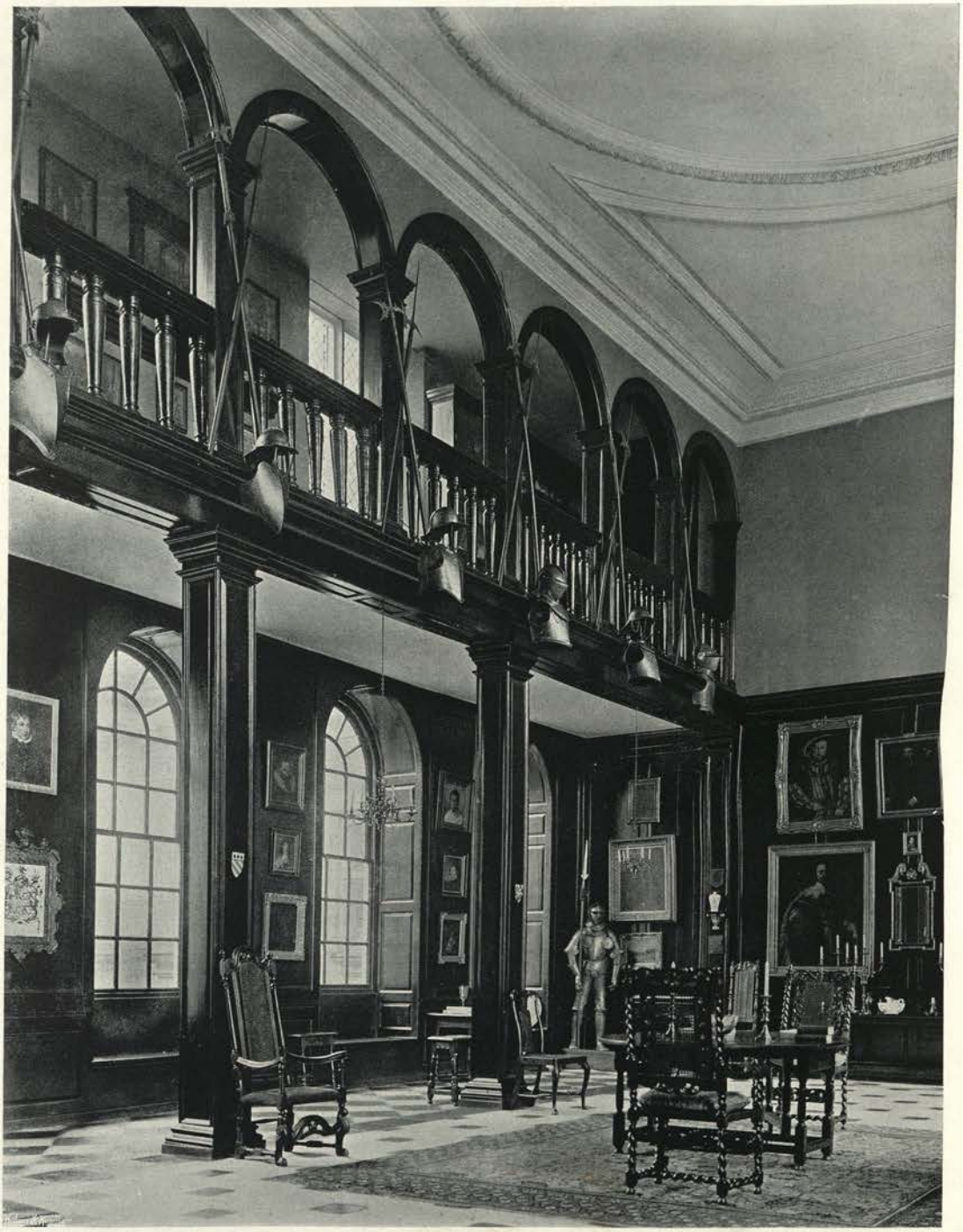
EAST FRONT FROM SOUTH-EAST.



PART OF THE SOUTH FRONT.

LEAD URNS, SOUTH TERRACE.

His spirits were low, he laughed little and never played with other boys. Pimple-faced and sore-lipped, plagued with toothache and backache, other boys would have little of him. As he could not play he worked ; he read history, wrote, painted and even carved, and loved his book until no more could be taught him of tongues and letters. Before the end of his eleventh year this marvellous Essex boy was packed off to Cambridge, where he soon added a dropsical affection to his other ills. His diary tells us plaintively that he lay down at night on his bed with his feet swollen and aching, and woke in the morning to find the swelling in his face. A lean and bilious Bachelor of Arts and fellow of his college, he pushed his way. In his twentieth year he was a Master of Arts, teaching natural philosophy and Greek to his elders. There was a goal to make for. Those days of the new learning put a career before the scholar and the book-man who would climb. In his twenty-fifth



THE HALL GALLERY.

THE HALL.

THE DINING-ROOM.

year, Thomas Smith, the scholar, now rid of the sickness which had plagued his youth, became known to King Henry VIII., a dangerous companion for great lords, but a good patron to many a lesser man. After Jane Seymour's death, Smith and Cheke the Greek teacher declaimed before Henry on the question whether the King, seeking a new wife, should look for her at home or abroad.

When twenty-six years of age, Thomas Smith, with money in his pocket, went the great tour in France and Italy. The road sang to him; he was young and strong again after the sickly years, and at last he found life sweet. Two years later he came home again, crossing the Alps on a Christmas Eve, and Cambridge welcomed him back. With a salary of £40—a good one in the reckoning of that time—he was a young professor of law, and Vice-Chancellor at thirty. Such a man must often have looked this way and that at the priesthood, and at last he found it advisable to bow his head for the tonsure. A bishop of Ely made him priest, and with the bishop's chancellorship

SCREEN IN THE HALL.

and a Lincoln prebendal stall he records that he was supremely happy. Then the King, Henry VIII., that most dread Sovereign, as his contemporaries justly styled him, was gathered to his fathers. The new Court of the boy offered place and pension to Master Smith, and, casting away his priest's gown, he took the London road. For a patron he chose the plotting Duke of Somerset, a man who drew to himself many faithful servants. Smith was the Duke's Master of Requests, and, following the Protector in his Scottish expedition, came near death by a fever at York. At this time, the man about the Court would take lay or clerical preferment in the same mouthful. Smith was one of the King's Secretaries of State, and Provost of Eton and Dean of Carlisle, besides his post under the Protector, being ready to follow any employment that offered. In 1548 he had forgotten his tonsure and married. In 1549 he was a knight whose priesthood was an old story not to be recalled. Smith was a place-hunter, but he did not leave Somerset, "My master of whom I have had all," when Somerset's course was run; and Sir Thomas notes with a trace of complacency how with the Protector and other noble folk he was led to prison with the greatest pomp of the law.

In 1550, Smith, once more in Royal employment, was so happy as to be on an embassy in France when the terrible sweating sickness, the Stop-Gallant, as men playfully called it, was slaughtering and scaring in London. How he passed the greater danger of Mary's reign, he being a twice-married priest, lukewarm in all matters of faith, we know not; but to the coat of arms granted to his father he added the significant crest of the salamander which survives among flames, and which, if we may trust careful artists, has also the air of a slippery beast.

In 1557, the year of his old father's death, Sir Thomas, being the husband of the widowed Dame Hampden of Theydon Mount, began to rebuild the Hampdens' house of Hill Hall, deserting that house at Ankerwycke which he had made to be near his Eton provostship. In these years of retirement he gave himself to astrology, a study for which he had a passion. We have seen a volume filled with calculations for this all-but-forgotten art. He followed it first in his twentieth year, and he notes that in 1550 he was assailed with so strong a desire for learning it that he could scarce sleep at night. We have, it seems, to thank his astrological speculations for the accurate dates of his life's adventures which give us Sir Thomas Smith's history. Perhaps he never quite abandoned the study, although a pupil records that, in a moment of scepticism, he once called it "the most ingenious art of lying."

Under Elizabeth, Sir Thomas came back to his State employments, being too useful a servant

THE QUEEN'S ROOM.

to lie idle. Again he was an ambassador, being four years in France on the Queen's business. In 1571 he was once again admitted to the Privy Council, and the next year saw him again a Secretary of State. He had then laid aside his diary, his last notes being of the death of his only child, a natural son, killed in Ireland, where Sir Thomas had founded a colony on the coast of Ulster. But, beside the biographical notes, we have much material for the history of his public and private life, and more especially a long letter, in which he defended himself against many charges

brought by those jealous of his advancement. Some of his phrases have the true Pepysian touch of intimacy. He protested that he was not high-stomached, but ready to do the State service in any capacity, as able "to serve in the bodie and thilles, as carters calle it, as weale as in the rome of a forehorse." His enemies had called him miserly, and pointed to the mean attire of Dame Smith. "My wife," he answered, "doth not go so gorgeously as some would have her. If that be a fault let her bear it. She hath all my money." Counting his expenses when a Secretary of State about 1549, his income being £120 yearly, he tells us that "I so ordered the matter that mine own board, my three servants, and three summer nags and three winter geldings, all this did not stand me in much above £30 yearly." Truly few Secretaries of State who have followed him have been such managers. In 1568 he began to build the north and west sides of his house of Hill Hall "stronger and more splendidly"; but he left much to be finished by his nephew when in 1577 he ended his days at the hall. His body lies in the church of Theydon Mount under a rich tomb, the epitaph calling him orator, mathematician and philosopher, a man skilled in the Latin, Greek, Hebrew, French and Italian tongues. "Serviceable to many, injurious to none, averse from revenge." English verses over the canopy have a true word of this man's restless and enquiring mind:

> What yearth or sea or skies contayne
> What creatures in them be
> My minde did seeke to know
> The heavens continually.

Dying childless, he was succeeded at Hill Hall by his nephew, the ancestor of all later Smiths of Hill Hall. His son received a baronetcy, and the twelfth baronet is now the head of this family, one of the oldest surviving Essex houses.

Hill Hall, even to-day, contains the substance and material of the old house which Sir Thomas Smith built; but the eighteenth century saw mere uncouthness in the red chimneys and gables and mullioned windows of Elizabeth's time, and Sir Edward Smyth, the third baronet, set about disguising his brave mansion. His shield of arms displayed over his work impales the shield of his first wife Anne Hedges, and as this lady died in 1719 we can date the new ornament within a few years. This east front is completely his work, and is an admirable example of its dignified yet comfortable type, the real English domestic architecture of Anne and the first George, as opposed to the highly Italianised and inconvenient palaces which Vanbrugh put up at Stowe, Blenheim and Castle Howard. On the other elevations of Hill Hall, old Sir Thomas's work occasionally peers out, and the inside of the quadrangle was deemed too unimportant to be much altered, and here the mullioned windows predominate. Inside, the hall keeps the Elizabethan spaciousness; and a square panel set high up in the wall has the arms of Queen Elizabeth, a lady who was taken for patron saint by all courtly house-builders of her time. The great original fireplace is retained, but its roomy hearth is filled in with a Georgian chimney-piece, admirable in design and workmanship, but a little ill at ease in its rather telescopic position. Along the gallery are ranged breast-plates and lobster-tail helmets of the seventeenth century, and the fine armchairs of the Restoration period will be remarked in our picture. Besides the portraits of his employers, Elizabeth and her terrible father, hangs a painting of the fresh face and red beard of the founder of the house. The Queen's Room is a room of embroidered chairs and bed-hangings. Here will be seen one of those towering state beds, upholstered with needlework, which were reared at the end of the seventeenth century. The large late panels of the dining-room are broken, on the one side, by the older windows. It is a pleasant, simple, white room with grave furniture of Queen Anne's time, its cabinets filled with china. Altogether Hill Hall, within and without, suffers nothing in beauty and interest from the blending of two styles. All the work is good, and all the effects are pleasant. It is a fine and stately home, yet a wholly liveable one.

DRAKELOWE,

DERBYSHIRE.

DRAKELOWE is in Derbyshire, near Burton and the Staffordshire border, the water of Trent skirting one side of the park. The curt sentences of Domesday record that among the wild lands of Nigel of Stafford was a manor in "Drachelawe" and "Hedcote" which Elric had, Elric who had perchance gone down at Hastings before the companions of Nigel, who in 1086 was riding as lord over the lands which Elric and Godric of Siward and Elnod and many a one more had held before the Fighting Man banner had fallen.

Learned antiquaries assert that Nigel thus named "of Stafford" was of the race of the lords of Conches, nephew of that Raoul of Tosny who, though the bearing of Duke William's gonfanon was the hereditary right, would not lift it at Hastings lest he should be the less forward in the press of fighting knights. Raoul was of the same stock as the Duke himself, and if we allow this ancestry to the lord of Drakelowe, his descendants can claim a pedigree unmatched in Europe for antiquity, an origin mounting with Ivars and Rognwalds into the myth-history of the Norsemen. Every line of the Domesday entry of this manor where Nigel has four ploughlands in his demesne is of peculiar interest to the antiquary. For, amazing to tell, the heir male of Nigel of Stafford has still his home upon the lands of his ancestor, Sir Robert Gresley of Drakelowe representing the twenty-eighth generation of his house. The centuries have gone by, dynasties have fled away, the grave has entombed a three dozen of our sovereigns, yet the children of Nigel still hold to

THE HALL DOOR: EXIT.

Drakelowe. A Gresley was in arms against Henry III. and yet did not lose Drakelowe utterly; another rode against Charles I., and the Drakelowe family was undisturbed by the Restoration. In the long line of Gresleys there must have been plotters and gamesters, men of wasteful fancies and lovers of change—a long pedigree never fails to record such—but Drakelowe remains unforfeited, unsold and unbartered. The spirit of the bear in her cave, of the mole in his chamber, must have been ever in this Gresley strain. What English family could show the like record, unless it be Shirley of Ettington, and though Shirley have a Domesday ancestor's lands he is not heir of that ancestor. Nor have the energies of the family narrowed themselves in the mere blind clutching at the estate which they held in old time by the service of a rendering yearly a bow without a string, a Tutbury quiver, a dozen fledged arrows and a bozon or broad-headed bolt. Many deeds are recorded of the lords of Drakelowe. The Gresleys followed the Earl Ferrers, and Geoffrey of Gresley, living in King John's reign, was Ferrers's steward, and being made Constable of the Peak, was doubtless at the Earl's winning of that castle in the year of the Great Charter. This Geoffrey is the first whose seal is found with the vairy shield of the Gresleys, the arms of their feudal lord borne with a difference. His grandson, Sir Geoffrey of Gresley, was yet a lad when the wars of the barons with Henry III. brought Ferrers into the field, but he saw Evesham fight and all the troubles which followed, and as "our enemy and rebel who in the time of the war adhered to our enemy and rebel Simon de Montfort" Geoffrey of Gresley was proscribed by name, and Thomas Corbet had his manors until Geoffrey could redeem them at a high price. The rough days of civil war passed, but left a spirit of lawlessness alive in the North, and the generations which followed have a history full of those wild doings of which old-fashioned novelists would have us believe that life in the Middle Ages was compact. Homicide and outlawry are all that is known of the young sons of Geoffrey, and Sir Piers of Gresley, the heir, made himself known far and wide for a ruthless neighbour. Sir Piers's dame was his true helpmate, and in her widowhood we have her hyking on her two sons to the wanton murder of Walter Montgomery, whom they slew with a Cologne sword on the heath of the Wheatlands. Four of Dame Joan's cubs have murders and other felonies to their credit, one of them falling at last in civil affray.

TAPESTRY-ROOM.

The next century found better work for the Gresley's swords than cutting their neighbours' throats, and in 1415 Sir Thomas Gresley and his son Sir John brought five men-at-arms and fifteen archers over-sea to France, and doubtless led them

ENTRANCE HALL.

on the day of Agincourt. Sir John's sister earned a pension of £40 a year by being the first nurse of the little King Henry VI., her care of him being shared when the child was two years of age by Dame Alice Botiler, the governess solemnly entrusted by the Lords of the Council with power to smack infant majesty, "ainsi come le cas requerera." In spite of this foster-kinship with the house of Lancaster, the Gresleys turned Yorkist in the person of the nurse's nephew Sir John, who served Edward IV., and saw the crowning of Richard III. Gresley of Drakelowe is a baronet of James I.'s creation, a baronet of that batch of fifty-seven patents issued in June, 1611, following the first eighteen of May. In the same year he was one of those who stood up for the new order in the dispute for their precedence, even as his twentieth century descendant is one of the committee which is even now asserting the rights of the baronetage. Sir George Gresley of Drakelowe was much about the Court in his earlier years, bearing a bannerol at the burial of Prince Henry; but although county and kinsfolk were Royalist, Sir George, a man in his sixties, armed himself for the Parliament, "the only gentleman of quality," says a contemporary account of affairs in Derbyshire, "that cordially appeared to be on our side." He served with Sir John Gell's regiment, and his estates, lying within seven miles of three garrisons of the King's men, were wasted by their troopers. He died before the Restoration and his son in his lifetime. The second baronet, a grandson, died in 1699, leaving the memory of the family miser. Later baronets, born in less troubled times, add fewer tales to the family chronicle. Sir Nigel, sixth baronet, born a younger son, was bred a lieutenant in the Navy, and brought home to Drakelowe a picture of Flora Macdonald, the Highland heroine having been carried under guard in his ship to London in 1746. Eccentric and quarrelsome Governor Philip Thicknesse could say of him that "he was brave without boasting, and was just such a man as Sterne describes his uncle Toby." An old neighbour who lived on until 1846 remembered him as the biggest man he had ever seen out of a show, a man who had to thrust himself sideways into the hall pew at Nether Seale. An eleventh baronet now rules at Drakelowe, one of those baronets of old creation who were bidden to represent their order at the crowning of King Edward VII. The manor of Drakelowe, although continuously in the hands of the family, has not always been their seat, and when surnames began they took theirs from the lordship of Gresley, which came to them early in the twelfth century. Drakelowe, indeed, was waste and desert for a long space from soon after the Conquest. A treatise on miracles by a twelfth century abbot of Burton tells how

CHINA LOBBY.

THE TERRACE.

two villeins fled from their lords, the Burton monks, to Drakelowe, where they had the protection of Roger of Poitou, who took up their quarrel so heartily that his men attacked the soldiers of the abbey. Vengeance fell upon the two villeins who had caused the affray. Within twenty-four hours they had fallen sick and died. Horror upon horror came upon Drakelowe; the dead villeins, rising night after night from their unquiet graves, were seen rushing about Drakelowe fields, bearing their wooden coffins on their shoulders, and sometimes changing to the likeness of bears and wild hounds. Banging their coffins against the house-walls, they would cry aloud to the quaking villagers to "bestir themselves and come." The meaning of the dreadful summons was seen when all Drakelowe sickened with a mortal sickness; two hinds and Dru, the bailiff of the Poitevin, alone escaping. Roger himself, smitten with fear, went repentant to the abbot, but the ghosts were not laid until neighbours dug up the bodies of the vampire villeins and burned their hearts on Dodefreseford Hill, an evil thing in the shape of a black crow whirring out of the last of the smoke.

"Sir George Gresley,' wrote Leland in 1540, "dwelleth at the manor place of Colton," but "hath upon Trent, a mile lower than Burton town, a very fair manor place and park at Draykelo." This park at Drakelowe, says the present baronet, in an interesting note attached to the valuable history of the Gresleys, compiled by Mr. Falconer Madan, a cousin of the house, is nearly 580 acres in extent, and is fairly well wooded, with many fine old beeches and oaks. "It is, however," he adds, "the pleasure grounds and gardens which are the chief beauty of the place, many of the hollies and yews lining the walks being well over 30 feet in height." Of the house itself there have been many alterations and restorations at different periods. There is mullioning in the elevation we illustrate, but the eighteenth century has set in sashes, and house and terrace are now surmounted with a classic balustrade. The interior owes much to the owner. The hall and the tapestry rooms are, in their woodwork, ceilings and mantels, typical of the style which closed the seventeenth and opened the eighteenth century. Either, then, the owner fell away from his ideal in the matter of redecorating his house, or his thrift left so much personalty in his successor's hands that he was able to put really fine work in these two rooms. The latter suggestion is the more probable. There is much in these rooms to remind us of work at Shobdon and Ditchley, and the date of 1723 on a lead pipehead at Drakelowe is also the time when Shobdon and Ditchley were building or built. The depraved taste of the late eighteenth century turned the larger dining-room into a panorama of the Peak Country. "Sir Nigel," wrote Miss Anna Seward of Lichfield in 1794, "hath adorned one of his rooms with singular happiness. It is large, one side painted with forest scenery, whose majestic trees arch over the coved ceiling. Through them we see glades, tufted banks and ascending walks in perspective. The opposite side of the room exhibits a Peak valley, the front shows a prospect of more distant country, vieing with the beauties of the real one, admitted opposite through a crystal wall of window. Its chimney-piece, formed of spars and ores and shells, represents a grotto. Real pales, painted green and breast high, are placed a few inches from the walls and increase the power of the deception. In these are little wicket gates that, half open, invite us to ascend the seeming forest banks." The curious fancy which so moved Miss Seward still remains at Drakelowe, where the painting is attributed to Paul Sandby. Miss Seward saw it in July, but a December fire in the spar grotto shining upon silver and mahogany must be needed to bring out all the quaint incongruity of the trick. Other rooms have some notable furniture, with five beds of carven oak of Elizabethan and Jacobean work, and two more in ebony of Portuguese fashion. The family portraits are many, a gallery of ancestors from the sixteenth century onwards; and with other heirlooms is the rare jewel which is said to have been a royal gift to that daughter of the Lord Dudley who was the wife of the first baronet's great-grandfather.

BENINGBROUGH HALL, YORKSHIRE.

BENINGBROUGH in Yorkshire was, according to old tradition, a summering place of Northumbrian kings. Its parish is Newton-upon-Ouse, north-west of that city of York, whose foundations of religious orders were from ancient times enriched with Beningbrough lands. The priory of Nun Monkton had land here, so had the great abbey of St. Mary's, and Beningbrough Hall was once Beningbrough Grange, a house which harboured the bailiff of another York foundation, the hospital of St. Leonard. The master and brethren of St. Leonard's made a second park here, a jury of foresters assuring the King's escheator in 1284 that the Royal forest of Galtres would take no harm by the enclosure. When the religious houses were falling to the Crown, Thomas Magnus, the last master of the hospital, ran no risk of his neck by delaying submission, but surrendered the hospital and its lands to the most dread sovereign lord King Henry VIII. For his complacent loyalty provision was made for Master Magnus, who had a life grant of the Grange of Beningbrough with the Newton fishery. He was still holding these in 1544 when the King gave the reversion of Beningbrough Grange to one John Banister, a layman.

Here it would seem we have the key to the later history of Beningbrough Hall. The Yorkshire historians have neglected park and parish, but the story runs that Henry VIII. took Beningbrough Grange from the abbot of St. Mary's and gave it to John Bourchier, Lord Berners, in whose family it descended. But we have seen that the Grange was parcel of St. Leonard's Hospital lands, and that John Banister was the first layman to have the reversion. How

FACING SOUTH.

then did it come to the name of Bourchier, in which it stayed for two hundred years? The Bourchiers were a house of whom the fifteenth century chronicles have much to say. A judge began the line, as a judge about the same time began the great house of Howard. John Bourchier, the judge, married an Essex lady with a manor to her name, and begot Robert Bourchier, who in 1340 was the first layman Chancellor. Member of Parliament, justice and Chancellor, he could be soldier too in that age of soldiers, fighting at Crecy at the head of the many spears he led into France. The black death took him in 1349. After the fighting Chancellor come many Bourchiers who prosper greatly, although the Wars of the Red and White Roses thin them. The Chancellor's grandson had an oversea peerage as Earl of Eu in Normandy, and the Earl's son, married to Isabel, aunt of Edward IV., was Treasurer of

THE ENTRANCE HALL.

THE STAIRWAY.

England and Earl of Essex. Brother to the Earl of Essex was Thomas Bourchier, Cardinal and Archbishop of Canterbury, a peacemaking clerk of Lancastrian sympathies, whose fate it was to crown Edward IV., and, at the end of his long life, to close the quarrel of the Roses by marrying Henry Tudor to Elizabeth of York. Earls of Eu, of Essex, and of Bath, Lords FitzWarine and Berners, all these Bourchiers have now followed the most of the old lordly houses to the tomb. But at Beningbrough there was a Bourchier squire till 1768, a descendant of the Berners line. Youngest of the children of the Earl of Eu was John Bourchier, the Lord Berners. His son Humfrey was killed at Towton fighting for the white flower, and John the grandson succeeded. Happily for the young John Berners, he was born too late for civil fray. He lived to see something of war, but more of jousting and revelling. We figure him as one of those swaggering lords of Henry VIII.'s glorious Court, with the price of a manor rustling and glittering on his back. He had his share of Church land, yet died embarrassed, as became a man who had the good luck to be one of the shining company on the Field of Cloth of Gold. But he was more than a courtier, for his age's lettered taste was in him, and we still read his translation of Froissart's chronicle for the sake of the sounding English of the phrases. This was the man who founded the Beningbrough Bourchiers.

IN THE DINING-ROOM.

For his extravagance the Lord Berners must needs live his last thirteen years at Calais, where he was Lord Deputy. He left no son to succeed to his titles, but a young man-at-arms of the Calais garrison counted the Lord Berners his father, and one Elizabeth Becon his mother. Although he came irregularly into the world, the son of the Lord Deputy was a man of some note in Calais. He had a place found for him—lieutenant of the outlying castle of Ambleteuse—and a knight's daughter to wife, Mary, the daughter of Sir Humphrey Banister of Calais. She brought lands to found the new line of Bourchiers, being heir of her brother John, the John Banister who had the reversion of Beningbrough Grange after the death of Master Magnus; thus the Bourchiers came to Beningbrough.

Yorkshire landlords in a pleasant place, we hear no more of the Beningbrough Bourchiers until the time of John Bourchier, great-grandson of the Calais man-at-arms. His life we can trace fully enough. Succeeding his grandfather, Sir Ralph, at Beningbrough, we may take him as one of those men who find grievances and make

EAST DRAWING-ROOM.

THE DOUBLE CUBE.

enemies as they go. He early ran his head against place and power, speaking ill of the Lord Keeper, who had given a judgment against him, and for that offence the journals of the House of Lords show that he was censured and forced to make humble submission. A Yorkshire neighbour had small difficulty in quarrelling with that proud and querulous Strafford. Sir John Bourchier pulled down fences in the course of a country-side dispute and found himself in the plight of all those who opposed Strafford in his great day. Fined and imprisoned, his treatment was one of the charges brought against the great man when the pack was in cry against him. Sir John was in the Long Parliament for Ripon, and in December of 1648 he signed John Bourchier and affixed his seal of arms to no less a document than

WESTERN CORRIDOR

the warrant under which King Charles died before Whitehall. The very seal, with the Bourchier cross and bougets, is yet at Beningbrough. Such a well-affected knight had much honour in the days of the Commonwealth, sitting in the Council of State, and having a grant out of the lands of his old enemy Strafford. But he lived a thought too long, and, when the bells had done ringing for a Glorious Restoration, Sir John Bourchier of Beningbrough, knight, was summoned to surrender himself, with the survivors of those who had used quill and sealing-wax in that December of eleven years before. He showed himself bravely obstinate, and in the very shadow of the gallows stood by what he had signed and sealed. There were regicides in that day who whined, who protested that their fellows had bullied them to the deed ; but Sir John stoutly stood by it. "I tell you," he said, "it was a just act : God and all good men will own it." So we may rejoice that death came to him while the two Houses were quarrelling their way through the list of names to be excepted from the Act of Indemnity. His son, Barrington Bourchier, had aided the Restoration, thereby saving the forfeit of Beningbrough.

Such an adventure fills one small family's history, and we have no more historical doings in this quarter. Barrington succeeded his father. The regicide's son was knighted by King Charles at Newmarket, and died. Two Sir Barrington Bourchiers followed him at Beningbrough, and two John Bourchiers, each a Sheriff of Yorkshire. The lands passed from the name when John Bourchier died at Bath in 1759, his daughter, Mildred, the wife of Robert Fox-Lane of Bramham, succeeding him. But Mrs. Lane died childless the next year, and the lands went back for eight years to a Bourchier, a London physician, who died at his suburban house in Hendon in 1768, leaving, as the magazines of his time record, all his great estates to his daughter Margaret, wife of Giles Earle. She survived her father nearly sixty years, and at her death, in 1827, Beningbrough Hall became by her will the property of the sixth Viscount Downe, grandfather of the present owner. Thus another ancient Yorkshire family, the descendants of the Dawnays of Cowick and Sessay, succeeded their distant kinsfolk the Bourchiers.

THE SMOKING-ROOM.

Old Beningbrough Hall, or Grange, was pulled down under Queen Anne, and reared again in a style of which we have, as yet, not given a complete example in this volume, although we have met work of the same kind in the

SECTION OF FRIEZE, WEST DRAWING-ROOM.

Newburgh drawing-room which dates from the same period. No feeling of the earlier Renascence time, of our Elizabethan and Jacobean work, remains at Beningbrough. New architectural forms, new decorative motifs have been drawn from the fountain head of classic art. The earlier interpretations drawn from Italian and Flemish sources had only modified and not destroyed mediaeval proportions and native ideas. Now Roman models are directly studied, and impregnate all our eighteenth century architects, whose effort is to obliterate the style natural to and adapted for Northern countries, so that many of the great Palladian palaces which became fashionable in England among the great territorial lords were decidedly more magnificent than comfortable. This is especially true of the greater creations of Sir John Vanbrugh; but Beningbrough, though built under his direction and having the full flavour of its period, cannot be called a characteristic work of the dramatist-architect, who persuaded our nobles to house

THE WEST DRAWING-ROOM.

themselves in whole quarries turned to ponderous temples. Here we have a habitable house, whose only sacrifice of utility to the tyranny of a foreign style and alien habits of life is the attempt to pretend there are no upper windows by sadly circumscribing their size and hiding them in between the huge cornice brackets

UPPER CORRIDOR.

which seemed planned to support domes and pediments and cupolas rather than a humble, low-pitched roof.

The interior, however, decidedly deserves praise rather than criticism. There is an engaging dignity rather than a repellant grandeur about the general proportions and features of the rooms, their pilasterings and arcadings, their pediments and cornices, and a felicitous elegance rather than

A LOBBY.

a heavy exuberance about the details of ornamentation, which contrast favourably with much of Vanbrugh's more ambitious work. The whole scheme of the vaulted hall and stairway and corridors, and of the pillared and panelled drawing-rooms, with their fine wood-carving, is stately, yet liveable, while the character of the decoration, halfway between the style of Wren and Gibbons and the English adaptations of French Louis XV. work, is interesting as well as beautiful. Much pleasant and coeval furniture completes the picture, of which the very fine Chippendale glass which so exactly and agreeably occupies the large panel in the East Drawing-room is a noteworthy example. It is in the "Chinese" style, which began to be fashionable in Queen Anne's time, and reached the height of its popularity under George II. We have seen fine examples of

IN LADY DAWNAY'S ROOM.

such looking-glasses at Newburgh ; but the one at Welbeck, which we are about to describe, is still more characteristic and elaborate, as it takes the whole chimney-piece into its extravagant and restless design.

Lieutenant-Colonel the Hon. Lewis Payn Dawnay, who has his seat here, has sat in Parliament for Thirsk and for the Thirsk and Malton Division, and served in the Transvaal War, as did his eldest son.

EASTERN CORRIDOR.

WELBECK ABBEY,

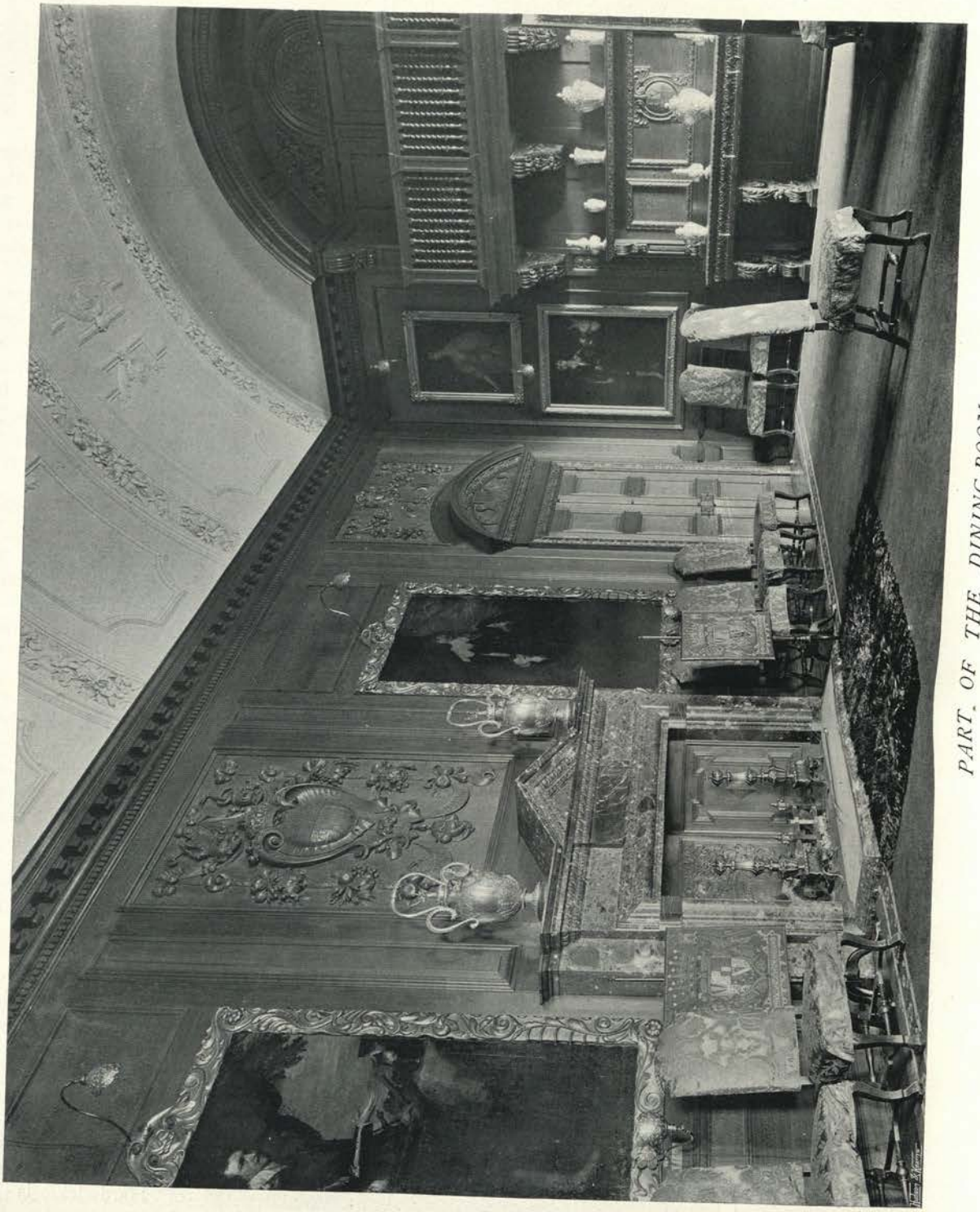
NOTTINGHAMSHIRE.

IN the year 1654 John Evelyn of Wotton and his wife, travelling about England in handsome and leisurely fashion, came to Welbeck, "the house of the Marques of Newcastle, seated in a botome in a park and environ'd with woods, a noble yet melancholy seate." In some such words we might still describe Welbeck Abbey, still the seat of the descendants of the Evelyns' Marquess. Like Woburn, another abbatial house of another English duke, Welbeck lies low, a building site chosen by religious men who asked retirement and shelter; but if the low site by the waterside be melancholy, let us remember that the park which rings it round, a vast deer park with eight miles of boundary, is the merry greenwood of Robin Hood's forest of Sherwood. That its land is poor for the ploughman has its compensations; its wild poverty has saved to England a broad piece of one of those forests which once ran from sea to sea.

DINING-ROOM LOBBY.

The house's name tells its history This Welbeck was once an abbey, an offshoot merely from Newhouse, but was the chief house of the Premonstratensian order in England when Henry VIII. dissolved the abbeys. Welbeck shared the common lot, and its site was bought by one Richard Whalley. From the Whalleys it passed by purchase to Sir Charles Cavendish, who at the beginning of the reign of James I. began to pull down the old walls and change a house of religious into a seat for the dukes who were to come of his loins.

Sir Charles Cavendish was a younger son of Bess of Hardwicke, whose ancestral home of Hardwick is less than ten miles from Welbeck, over the county border. By her second marriage, this famous lady, who was four times a wife, and

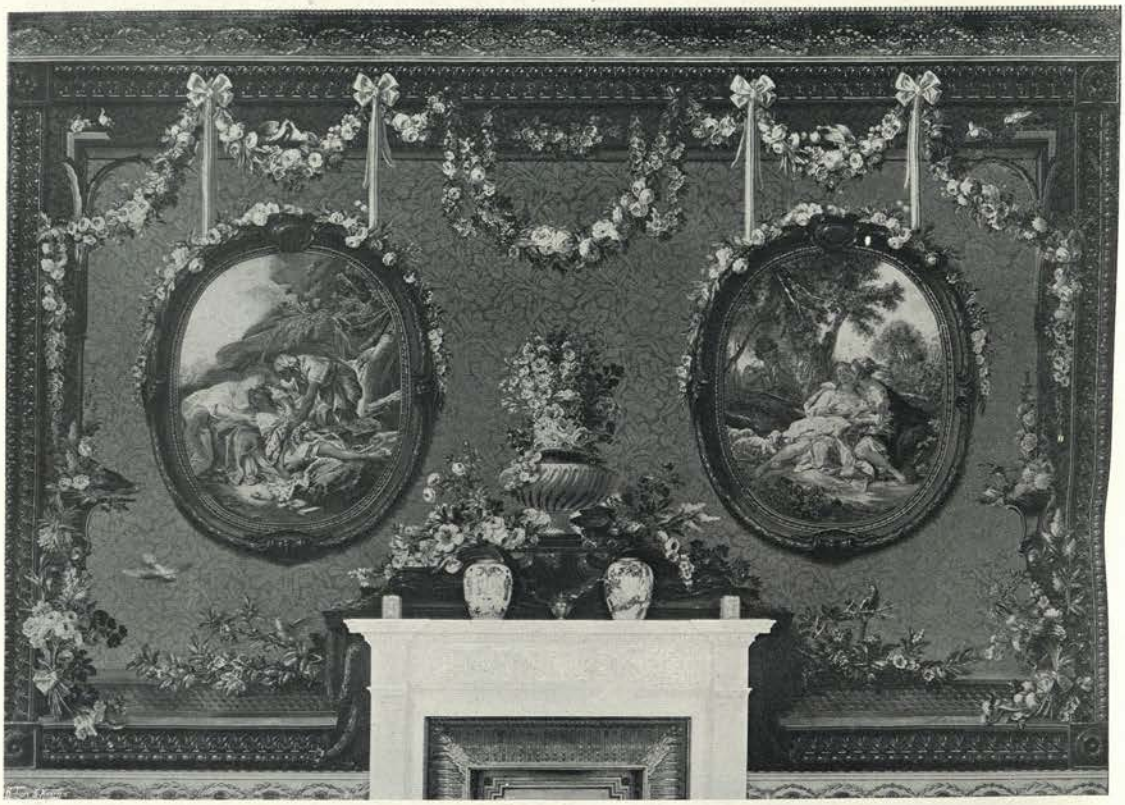


PART OF THE DINING-ROOM.

THE RED WITHDRAWING-ROOM: NORTH END.

long outlived her fourth husband, had two sons who founded ducal houses, the Duke of Devonshire descending from an elder brother of Sir Charles. His mother's passion for building must have taken Sir Charles Cavendish, for in his time not only, as we have seen, was Bolsover built, but the ancient abbey and abbey church of Welbeck disappeared into his new work. Legend has it that even now the tombs of the abbey church remain, that the effigies of the Cuckneys, who founded it, and of the sleeping abbots clad in stone still lie boxed in some forgotten place, behind walls or masking panels, within this mass of buildings.

By his wife Catherine, the heir of the Northumberland Ogles, Sir Charles begat William Cavendish, a successful courtier at a time when the Court offered a great career for a well-born young man of good presence. While still a lad, he was created Knight of the Bath, and in 1619 King James honoured Welbeck with one of his costly visits, the host becoming Viscount Mansfield before the next year's end. Eight years afterwards he was Earl of Newcastle, and the Ogle estates falling to his hand, he was able in 1633 to spend between £4,000 and £5,000 in entertaining the new King at Welbeck. For this occasion Ben Jonson composed his masque entitled "The King's Entertainment at Welbeck." In the following year the King (accompanied by Queen Henrietta Maria) was again entertained at Welbeck, and thence moved on to Bolsover. The cost of these visits was nearly £15,000. Newcastle was named governor to the young Prince of Wales, and places and pensions were coming to his hands when the wars began, and all his gains were in peril. He commanded in the North, and at his own charges raised troops which he led into Yorkshire. By the fight at Adwalton he won Yorkshire for the King, and in 1643 he had the barren honour of changing his earldom for a marquessate. After Marston Moor, where he fought as a simple volunteer, having vainly urged Rupert to wait for reinforcements, he washed his hands of civil war and went over-sea to Hamburg, where began sixteen years of wandering exile In exile he met and married his second wife, Margaret Lucas, sister of the Sir Charles Lucas who died for his defence of Colchester, her jewels being pawned for their household need. In exile, too, he wrote his famous book on the *manège*, he being the great horse-master of his day. At the Restoration they came home again to find themselves an old and fantastic couple in a Court which mocked behind their backs. He had spent, by his own showing, a million in the Royal cause, and his estates were never wholly restored. As Duke and Duchess of Newcastle, the husband and wife withdrew to their old home at Welbeck, where they might solace themselves with the interminable plays, verses and essays which set them among Walpole's "noble authors." The second Duke, who died at Welbeck in 1691, saw his son, the Lord Ogle,



ON THE WEST WALL: RED WITHDRAWING-ROOM.

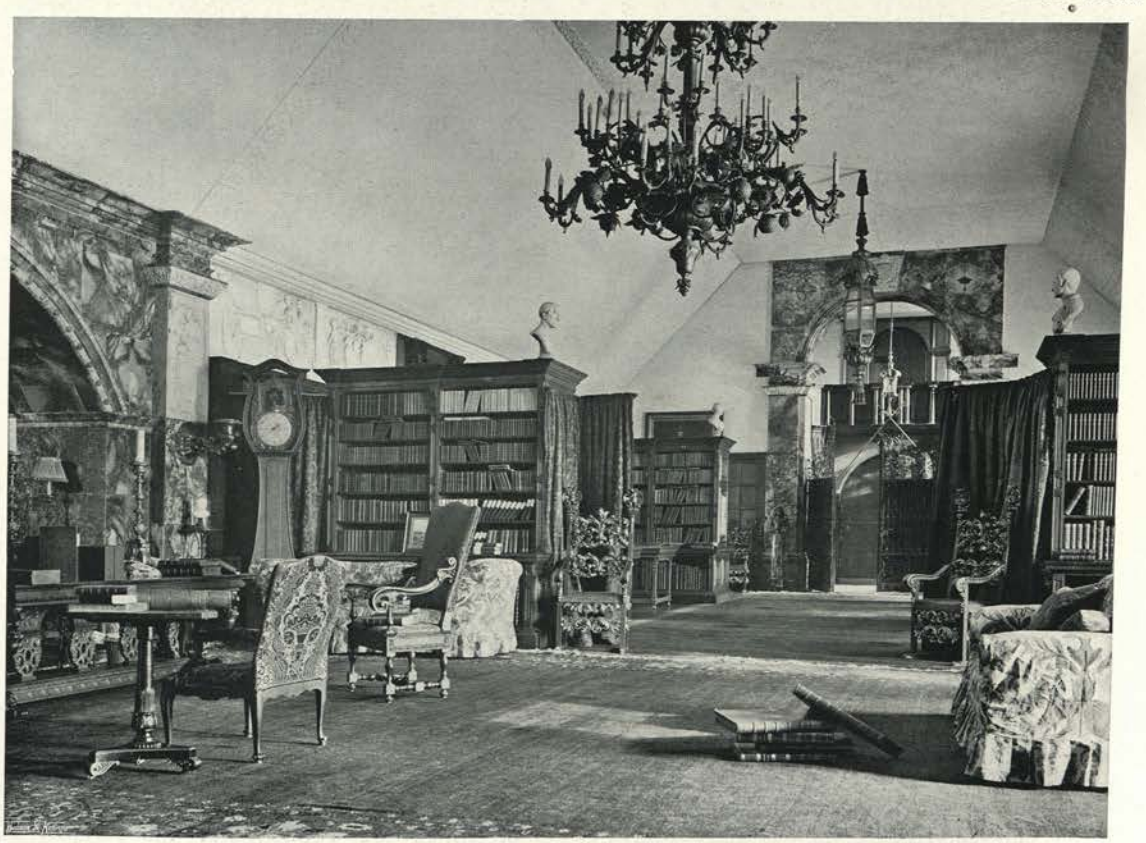
die in his own lifetime, and was succeeded by his five daughters and co-heirs, of whom Margaret, the third daughter, was wife to John Holles, Earl of Clare, in whom the ducal title of Newcastle was revived. Their only daughter became the wife of Edward Harley, second Earl of Oxford, and friend of Pope and Swift. The Earl's only surviving child was Lady Margaret Cavendish Harley, through whose marriage with the second Duke of Portland the Welbeck estates have descended to the Bentincks.

Ginkels, Keppels, Nassau-Zulesteins and Bentincks mark for our peerage the age in which William of Orange came over to preserve the liberties of a nation which gave him but grudging gratitude. All obtained earldoms, two of which are extinct, but the Keppels still hold that of Albemarle and the Bentincks have

SOUTH WALL OF THE RED WITHDRAWING-ROOM.

climbed higher. their marriages having set them among the great governing families of the country. Our first Bentinck might thank his handsome face for his first advancement. He became page to the Prince of Orange, and gentleman of his bedchamber, "the best servant I have known in princes' or private families," wrote Sir William Temple, to whom Bentinck's master told the tale of how when at death's door with small-pox "in sixteen days and nights he never called once that he was not answered by Monsieur Bentinck as if he had been awake." Bentinck had no quality of a great statesman, but he was loyal and steadfast. Our envious countrymen saw a Dutchman's boorishness in his carriage, but the courtiers of the Grand Monarque, no mean judges of a gallant gentleman, had nothing but admiration for the ambassador whose splendid equipage recalled the cloth of gold embassy of Buckingham. As a soldier he showed a Dutchman's stolid courage, riding beside his King at the Boyne Water with the Dutch horse guards, and at Landen, where one ball cut a curl off the King's peruke, another pierced his broad sleeve, and a third grazed his side. His rewards were rich and many, a grant of the Royal house and demesnes of Theobalds being made to him after the jealous Commons had protested against a vast endowment of Welsh lands. For his first wife he had Anne Villiers, a cousin of another ducal

THE CHAPEL.



THE TITCHFIELD LIBRARY.

THE GREAT BALLROOM.

family founded by a handsome page, and, like her husband, one of the household of Orange, being a maid of honour to the Princess Mary. At the rise of Keppel as Court favourite the Earl of Portland, "cold and dry . . . who seemed to have the art of creating many enemies to himself and not one friend," withdrew himself from the Court; but when William lay gasping in asthma upon his death-bed it was for his old servant Portland that he asked with his last spoken word, and he died with Portland at his bedside. In the next generation the Earldom of Portland became a dukedom for Henry Bentinck, who died Captain-General and Governor of Jamaica, and the Welbeck estates came in by the marriage of the second Duke with the Lady Margaret Cavendish Harley. The third Duke was Prime Minister in 1783 and 1807, joining Pitt's Administration in the days of the French Revolution; and the sixth Duke, now lord of Welbeck, is his great-grandson. The house of Welbeck Abbey has been a-making in various styles since its Cavendish owner began his work upon it in the reign of James I., building in some part of the old structure of the abbots of Welbeck. It is a sombre pile, massive and ugly in many styles. The west front has battled parapets, and a great square tower from which the Duke may display his banner, while the east front, rising from a broad terrace over the lawns towards the lake, has a gabled roof. The south front has for its ideal the Italian villa into which so many great English homes have changed themselves. The interior affords evidence of three centuries of changing taste. The dining-room reflects the age of Bess's son and grandson. The Swan Drawing-room displays in its mantel, where Europeanised Chinamen clamber and sit amid pagodas and bells, branches and foliage, columns and *lambrequins*, the utmost elaboration and wildness of Chippendalian design. The Red Drawing-room belongs to the close of the eighteenth century, and is a most admirable example of its finest products. The ceiling painting reminds us of the brush of Angelica Kaufmann, the wood and plaster work breathes the chastened spirit of the brothers Adam, the furniture is worthy of the Versailles of Louis XVI. and Marie Antoinette, and the tapestries that decorate the walls are of the Gobelins factory at its best. The whole of the room is coeval and entirely harmonious. As much cannot be said for the "Gothic Hall," whose mean chimney-piece topped by choir-stall canopies, and whose clumsy ceiling rotundities, simulating solid stone vaulting of the fan tracery type — but really of stucco upon basket-work foundation —are triumphs of Strawberry Hill mediævalism, and are only interesting as giving an

THE GOTHIC HALL.

example of an even pre-Walpolian Gothic "revival," for the Countess of Oxford had this work done about the middle years of the eighteenth century. Many additions were made by the late Duke, the most curious being the subterranean tunnels which run in all directions, and the large rooms constructed underground. Through one tunnel is reached a riding school, 385ft. long and 112ft. wide. The great ballroom, unfinished at his death, is seen in one of our pictures, with its wonderful floor of polished oak, and its walls now hung with several scores of old paintings.

The stables are among the most remarkable in the kingdom, as befits the house of one who has been twice Master of the Horse, the descendant of that mirror of horse-masters, the Duke of Newcastle, and here a hundred horses may have their stalls. The present Duke's winnings upon the Turf are not far away, in the shape of a row of almshouses.

But the contents of Welbeck are more remarkable than the house. The pictures, and above all the portraits by old English and foreign masters, are as notable for their number as their quality. Here is a famous Queen Elizabeth of Mark Gheeraedts, and here, in the dining-room, is that wonderful Van Dyck, the boy Charles, Prince of Wales, which was last seen in London among the Royal portraits at the New Gallery. A brown and round-faced boy, with straight hair falling upon his forehead, Charles is painted in half armour, the tasses meeting riding boots of soft leather. On a mass of stone at his left hand rests his helmet with red and white plumes, and the beautiful hands of the boy play with the wheel-lock of a pistol. The boyhood of the elder Charles is recorded here also by the sad face over a ruff of a child in long skirts of green velvet, a child carrying a little dag or gun, his greyhound running beside him. Here is the first of the Portlands, a somewhat hard-faced Kneller, a contrast with the triumphant male beauty of the portrait which Hyacinthe Rigaud painted of the popular peace envoy. Our picture shows the Reynolds portrait of the third Duke, a Georgian statesman, seated before his papers, in velvet coat, white stockings and little wig, his lace-ruffled hand at his chin.

The many lines of heirs which have met in the house of Portland explain this gathering of Holbein, Janssen and Mytens, Van Dyck, Lely and Kneller, Dahl and Richardson, Reynolds and Gainsborough, West and Lawrence. Portraits of Noels and Wriothesleys came in by the first Duke's marriage. Harleys, Cavendishes and Holleses are here through the second Duke's match. Beside these are Talbots and Veres, Pierreponts and Villierses, the last including a portrait of George Villiers, the favourite, painted

THE SWAN WITHDRAWING-ROOM.

when a beardless lad. In our picture of the dining-room, Van Dyck's picture of Strafford in his armour, booted and spurred, lowering brows and keen face over a plain white collar, is flanked on the other side of the mantel-piece by another Van Dyck, the portrait of the Duke of Newcastle, all cavalier, from the love-lock on his left shoulder to his rosetted shoes—the splendid founder of Welbeck as a lordly palace, and of Welbeck's owners as an almost princely house.

KNEBWORTH HOUSE, HERTFORDSHIRE.

KNEBWORTH is mentioned in the Domesday Survey, under the title of Chenepeworde, as belonging to Eudo the Steward (Dapifer), to whom it had been granted at the Conquest by William I. It first came into the possession of the Lytton family in the time of King Henry VII., when Sir Robert de Lytton bought the property from Sir Thomas Bourchier. For many years it passed from father to son in direct succession; but in the reign of Queen Anne the male line of the family came to an end with Sir William Lytton, who died in 1705. Four descents in the female line eventually brought the property, through Strodes, Robinsons and Warburtons, to the Bulwers, but in each case the heir added to his father's name that of the original line, which has thus been preserved, and, in spite of many failures in the direct line of succession, Knebworth still remains the property of the Lyttons.

The family pride of Sir Edward Bulwer-Lytton (a weakness which he was not ashamed to acknowledge) has preserved in the decorations of the house, for which he is responsible, an ample record of the various branches of the family. Their coats of arms are blazoned forth on ceilings, walls and floors, stained-glass windows are inscribed with their names and mottoes, and round the top of the large dining-hall hang banners bearing the names of the kings whom they served, or the battle-fields on which they fought. This hall is a fine room, with a carved oak screen and raised music gallery. The chimney-piece and wainscot framing were added in the reign of Charles I.

WEST END OF SOUTH-WEST FRONT.

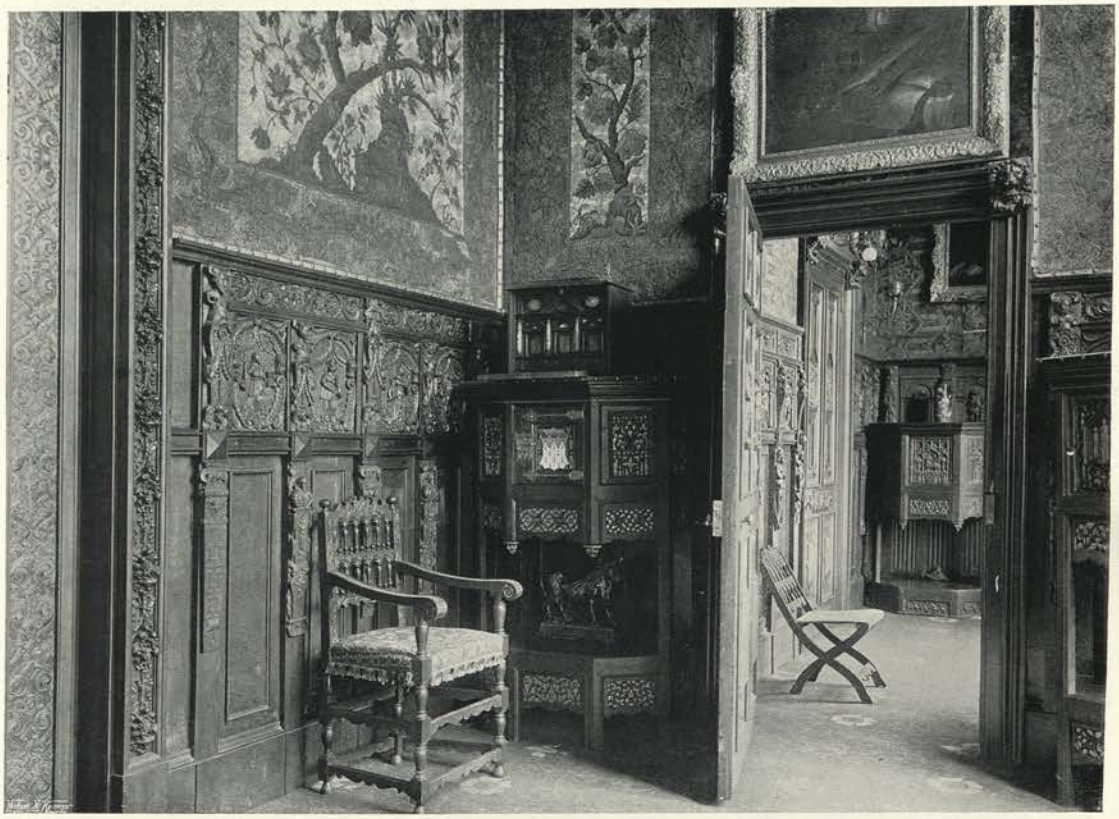
from a design by Inigo Jones. The figures to right and left of the fireplace are in armour of the reigns of Henry VII. and Henry VIII. respectively. From the centre of the music gallery hangs a large banner, which was presented to the late Earl of Lytton by Queen Victoria in commemoration of the Delhi Durbar of 1877, at which he proclaimed her Empress of India. Beyond the hall is the oak drawing-room, containing a number of family portraits and a cabinet with some interesting miniatures and historical curiosities. Among these are a silver cross given by Mary Queen of Scots on the scaffold to one of her ladies; snuff-boxes which belonged to Pitt and Fox; and a ruler which once was Lord Byron's. This is the room in which the leaders of the Long Parliament—Hampden, Eliot and Pym—were entertained by Sir William Lytton. A fine carved oak door leads into the library. Most of the books in this room belonged to Sir Edward Bulwer-Lytton, and were collected by him during his lifetime. Two other libraries, belonging to an earlier date, had formerly existed at Knebworth, but have not

THE HALL: EMBLEMS OF WAR.

IN THE QUEEN'S BEDROOM.

survived. The first had been bequeathed away from the family by the widow of the last Mr. Robinson-Lytton. The second had been collected by the eminent scholar Mr. Richard Warburton-Lytton, but was sold after his death to pay off his debts. Sir Edward has described in his autobiography the rapture with which, as a child, he pored over these books of his grandfather during the few months in which they lodged at his mother's house in London. "Many of these books," he said, "were in strange tongues which excited in me a deep and wistful reverence. They seemed filled with weird hieroglyphics and unearthly characters. But at length I fell upon others which I could understand: a race with which I had common speech. In the collection were numerous works upon knight-errantry, witchcraft and faery-land. Of these the one which specially caught my fancy was 'Amadis of Gaul,' in Southey's translation. There was much in it, no doubt, that I could not understand; but perhaps the very dimness of my comprehension increased the charm of it. Never can I forget the hours of rapt and intense enjoyment passed in

what then seemed to me the large London parlour, gloating over the wild feats and perilous adventures of this fabulous hero. That life in my grandfather's library was but as a vision of Khubla Khan—a glimpse of fountain and pillar, palm tree and purple, that came and went. But what came with it went not with it also away. That yearning of the soul for something beyond the range of the senses—that escape into the Immaterial which we call the Desire of Knowledge—books thus created in me: but it did not with me, as with my grandfather, seek nurture and refreshment from books alone. Circumstance, that leaves the master desire undiminished, modifies its form and varies its ends. To me knowledge has come somewhat from books, but far more from the hearts of men. To unravel motive, to analyse the passions and affections, searching out the hidden springs of human conduct, and the remote sources of human character; these have been the aims which, pursued, it may be, with success or effort wholly vain, have at least rendered attractive to myself the paths of action as well as study, by connecting both study and action with an interest, a curiosity, an allurement, reaching far beyond the scope of either." In addition to the books in the present library there are others of considerable interest, especially those on magic and witchcraft, which were collected by Sir Edward towards the end of his life. These are to be found in the long picture gallery which faces the library on the other side of the main staircase. This gallery was originally the kitchen and offices of the old house. It contains some interesting pictures and furniture, also two bronze pillars with lamps which were dug up in a garden belonging to Joan Queen of Naples, and must be at least 2,000 years old. On the first floor, over the library and oak drawing-room, is a suite of three rooms, a large drawing-room and two small ante-rooms, which formed part of the long gallery hung with tapestry in the old house. The larger room contains some fine furniture, and on its walls hangs a portrait of Colonel Sir William Robinson Norreys, whose descendants afterwards took the name of Lytton, and became the owners of Knebworth. The following adventure is recorded of this gentleman, who, in the days of the Civil War, was a staunch Cavalier, and fought for King Charles at the time when the then head of the Lytton family was championing the cause of Parliament. In making his escape after the battle of Marston Moor, hotly pursued by the Roundheads, he arrived at his own home, upon which some workmen were employed in carrying out alterations. He had barely time to dismount from his horse, which was carried away and concealed, borrow the dress of one of his labourers, and set to work with the rest, when the Roundheads came up. The workmen, though pressed with threats and bribes for information of the fugitive, remained true to their master, who thus escaped the terrible penalty of being "hanged on the old oak before his own door."

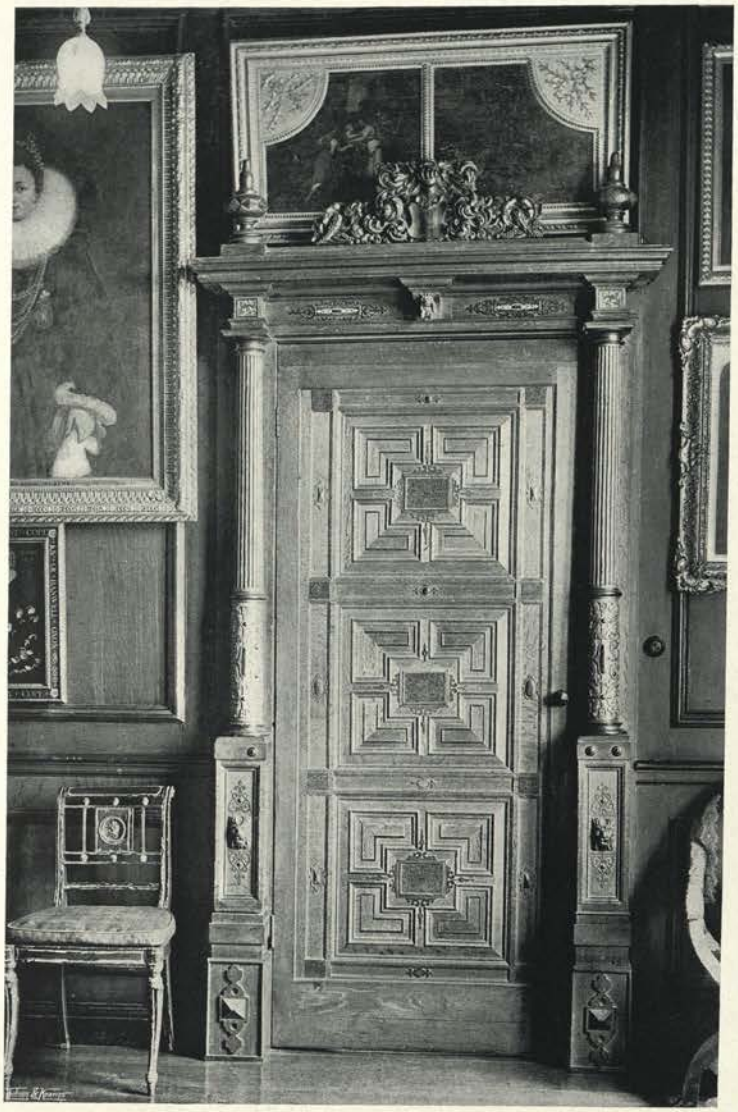


ANTE-ROOM OF THE GREAT DRAWING-ROOM.

On the landing outside this room is a picture of the Robinson Lyttons at a later date. Another anecdote is told of the persons seen in this picture,

THE HALL SCREEN.

which shows that the family still remained true to their political faith. When Charles Edward crossed the border, the William Robinson Lytton of the day determined to go to his support. After many vain expostulations, his wife (the lady in the centre of the picture) followed him to the stables, where his horse stood saddled for the journey; and as soon as he had entered to see to his horse she turned the key upon him and kept him imprisoned for two days, until news came that

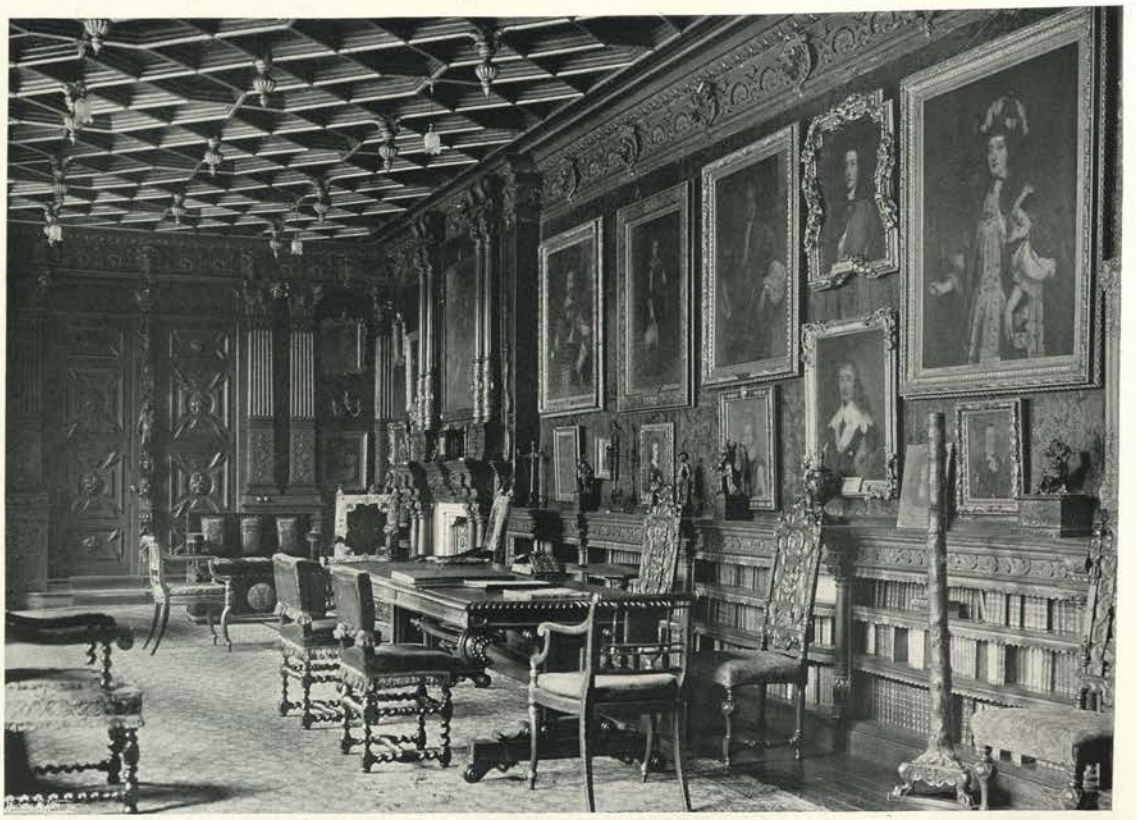


IN THE OAK DRAWING-ROOM.

the Stuart cause was lost and the Pretender had retreated. In one of the small ante-rooms is some very fine bead tapestry, said to have been brought from the palace of the Medici at Florence. A picture, painted by E. M. Ward, R.A., which now hangs upon the staircase, represents Sir Edward at work in this room, with one of the long cherry-tube pipes which he used to smoke. The staircase to the left leads to the Tudor corridor, with a suite of bedrooms. The most interesting of these is the room in which Queen Elizabeth is said to have slept in the year of the Spanish Armada. The bedstead and general character of the room are Elizabethan, but only a small portion of the tapestry near the bed has survived from that period. The rest is more recent, and comes from Beauvais. Opposite this room is one which is dedicated to the memory of Mrs. Bulwer, the masterful old lady who imposed her will upon the whole parish for many years, and who destroyed the greater part of the home of her ancestors in 1812, on the ground that it was too large and expensive for her means. The remainder was afterwards refaced and altered by Sir Edward Bulwer-Lytton, and essentially represents his character and his aspirations. A story is still told in the village of Mrs. Bulwer's quarrel with the parson; how she vowed that she would never enter his church until she was carried there feet foremost; how she not only kept that promise herself, but forbade every other inhabitant of the village to set foot inside the church on pain of incurring her displeasure; how having planted trees round it to hide it from her view, she herself conducted the service regularly every Sunday in her own drawing-room to a large congregation, while the parson and the parish clerk were left to say their prayers to each other; and how, finally, the interdict was only removed by her death, when her coffin was carried by her tenants feet foremost through the western door and up the aisle of the church which she had refused to enter alive. Even so, her bones were not allowed to rest there, but were placed in a family mausoleum which she had erected in the park during her lifetime. It is also recorded that in her younger days she used to drive through the village with her mother, while the latter threw sweetmeats to the children to make them cheer her, so much did she love the sound of their voices. The mantel-piece of the room in which Mrs. Bulwer lived and died now bears an inscription placed there by her son, which charges posterity to preserve it for ever in all its essential features exactly as she left it. The room contains several portraits of her family, including those of her son, Sir Edward Bulwer-Lytton, as a child, and her two grandchildren, Edward Robert (afterwards first Earl of Lytton) and his sister Emily.

Every house which has stood for many generations becomes at last a monument of the family which has owned it, and with the changing fortunes and personal history of that

IN THE OAK DRAWING-ROOM.

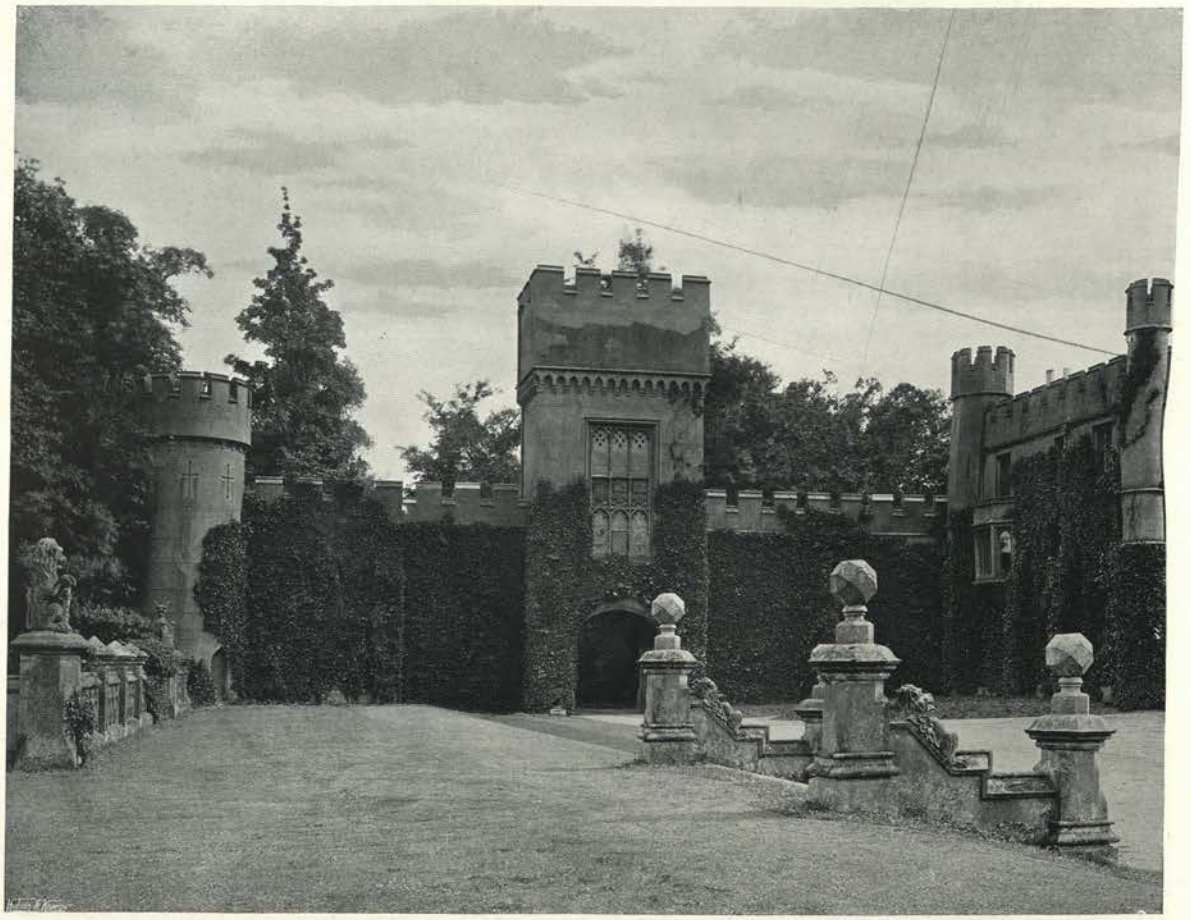


HISTORICAL PICTURES: SALOON.

ANTE-ROOM OF SALOON.

QUEEN ELIZABETH'S ROOM.

family much of its interest is inseparably bound up. In the case of Knebworth these personal associations belong chiefly to comparatively recent years. By the destruction of three parts of it, and the complete alteration of the fourth, the chain of events which connected the house with its owners was rudely broken. There is little about the place to-day which recalls the early Lytton ancestors, or the later Robinsons, or even the old scholar Richard Warburton; but every feature of the present building is expressive of the last two generations who lived in it. Just as Abbotsford, with all its architectural faults, is still visited with a kind of reverence by the admirers of Sir Walter Scott, so will Knebworth always possess a special interest, and even a special charm, for those who have found pleasure in the novels of Sir Edward Bulwer-Lytton, or the poetry of Owen Meredith.



THE GATEHOUSE.

WESTONBIRT HOUSE, GLOUCESTERSHIRE.

THE beautiful house of Westonbirt—standing high in the pleasant Cotswold country, in the very centre of the Duke of Beaufort's Hunt, where Silk Wood, adjoining the park, is one of the most famous fox coverts in England—is a modern creation, though, from its majestic style and architectural detail, it might well seem to date from the prime of the English Renaissance. The position is about equidistant from Gloucester, Swindon and Bath, and about four miles from the precipitous scarp from which one looks right across the Severn Valley to the Forest of Dean and the Welsh hills. Here, on the very border of Wiltshire, Hugh le Despenser was installed in possession in the time of Edward III., and after much time and several changes of ownership it came to the family of Crewe, whose heiress married Sir Richard Holford, Knight, descended from the ancient Cheshire family of Holford of Holford, who was appointed a Master in Chancery in June, 1693. This gentleman's son, Mr. Robert Holford, and his grandson, Mr. Peter Holford, both filled the same important office, the last of whom died in 1803. He was the grandfather of the late Mr. Robert Stayner Holford, who was High Sheriff of Gloucestershire in 1843, and represented East Gloucestershire in Parliament from 1854 to 1872. Mr. Holford was a man of elevated tastes, an intense lover of Nature and an enthusiastic planter and gardener, who made his estate of Westonbirt one of the most beautiful in that part of England.

We are now, however, concerned with the house itself, which, as all may see, is a structure

THE EAST ANGLE.

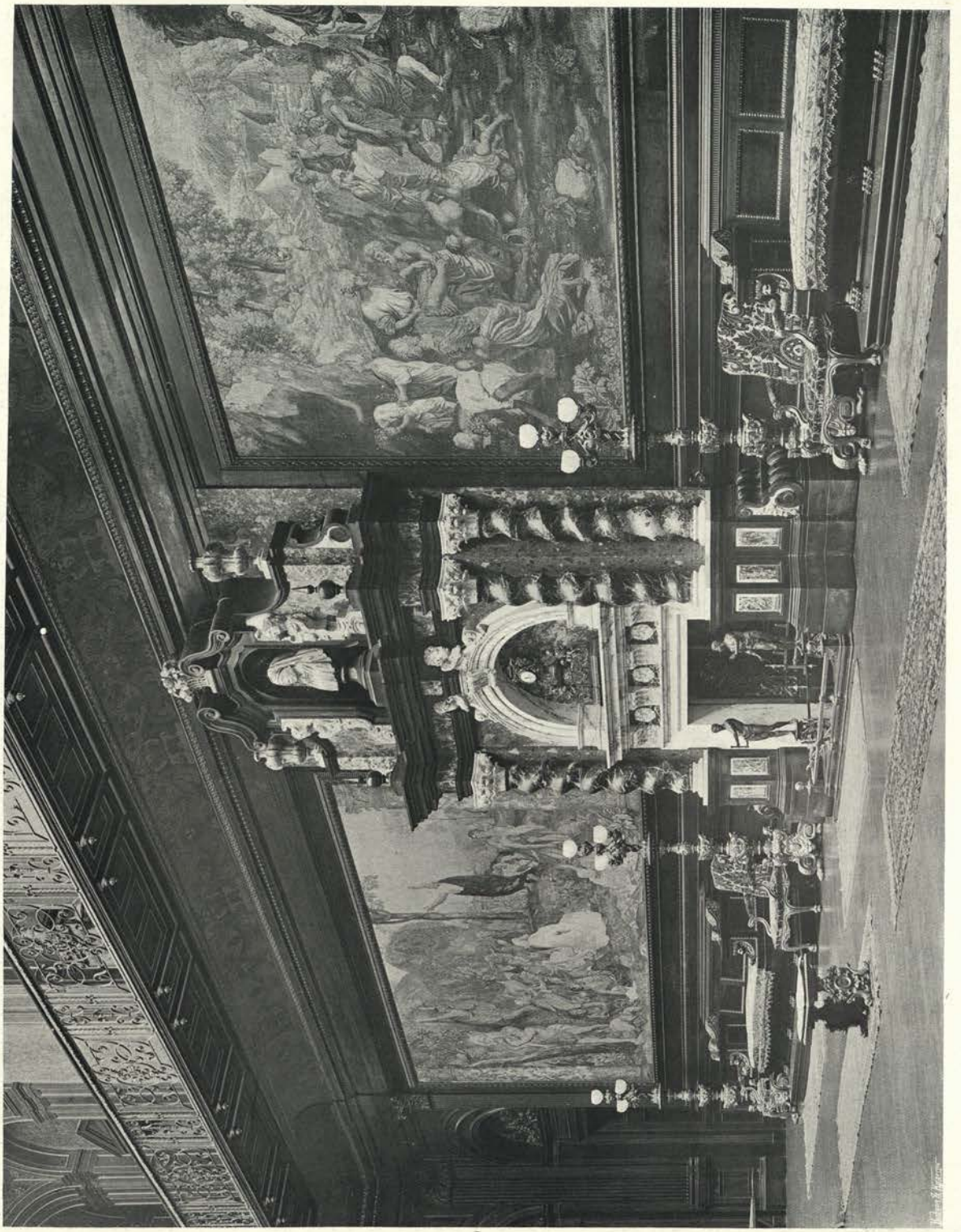
of great architectural merit. The first of its predecessors of which there is any knowledge was an old Cotswold manor house. Many of the class still remain, and their high gables, grey weather-beaten fronts and panelled stairways and rooms are the delight of lovers of the picturesque. The

THE BOUDOIR.

house stood not quite on the site of the present mansion, but very near it, and the situation was, as it still is, particularly noteworthy; for, before we go any further, it may be interesting to note that the Cotswolds here throw out a spur from the main range, by way of Rodmarton into the vale of Minety, between Tetbury and Cirencester, forming the watershed between two considerable rivers, turning the Avon to the west and the Bristol Channel, and the Isis, or rather the Thames, to the east and the North Sea. The old manor house, like its present successor, stood high on the plateau of the Cotswolds, in a district where the brashy limestone overlying the oolitic rock is near to the surface; but, though it was in the vicinity of the parting of two great water systems, it enjoyed itself the advantage of but one intermittent stream. It was pulled down in the

THE CONSERVATORY CORRIDOR.

THE NORTH SIDE OF THE SALOON.

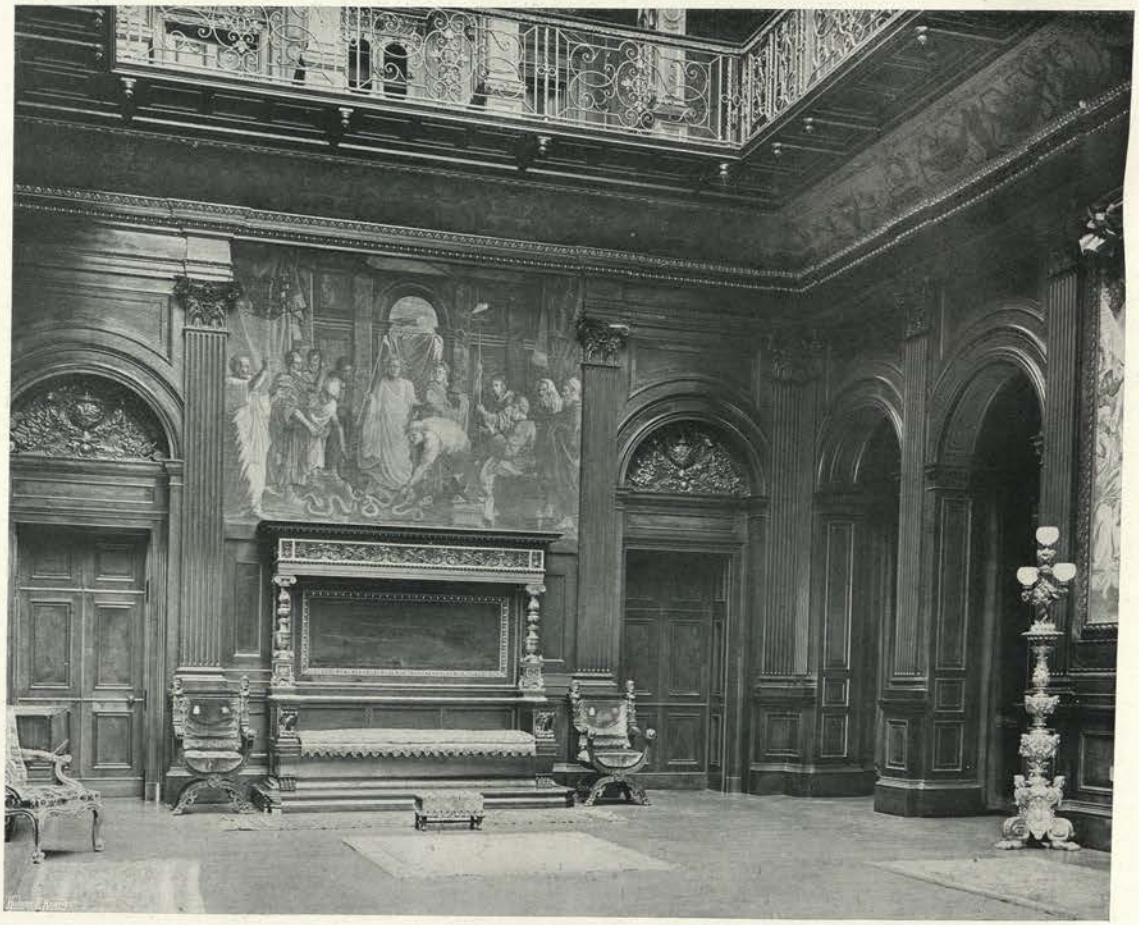


THE SOUTH SIDE OF THE SALOON.

eighteenth century, and a second house took its place, which remained standing until 1863, when it was removed by the late Mr. Holford to make way for the present imposing structure. The building of the new house went on hand in hand with the improvement of the estate. Crooked ways were made straight, whereby the park took a better form, so that the house might be less intruded upon by the traffic of the high roads; and even the pleasant village of Westonbirt was "moved on" a little, so that the site of the village stocks is still pointed out in the garden, while the houses of the village are a little more apart. The pretty church, wherein are the monuments of the Holfords, stands in a grove in the garden not far from the house.

Mr. Holford's architect was Lewis Vulliamy, a pupil of Smirke, who was successful in the design of several important places, and from whose designs Mr. Holford's splendid Italian house in Park Lane was also built. Vulliamy, who had travelled much abroad as a student of the Royal Academy, had a profound knowledge of classic forms, but he had also imbibed the true spirit of the English Renaissance. Indeed, we may say that his equal acquaintance with the pure and mixed styles did much to give him the ability to conceive bold forms of grouping, and to adorn his structures with much attractive detail. Unfortunately he died in 1871, before Westonbirt was completed; nor are the architectural parts of the Italian garden from his designs. Vulliamy took his idea for Westonbirt principally from the famous house of Wollaton, Lord Middleton's place near Nottingham, which has also influenced the style of Mentmore, Thoresby and other great houses. Magnificent as is the character of Wollaton, it has been criticised as presenting somewhat of a stringing together of ornament, without solidity of design; but it will be seen that this defect—if defect there be—has been avoided at Westonbirt. Dignified simplicity is in the bold form of the edifice, and the central and angle towers, with their pilasters and adornments, are admirable in their effect. The wall spaces are sufficiently relieved, the grouping of masses is fine and the skyline very picturesque.

Colour is one of the great charms of Westonbirt, and the house shares in the effect. It is built of the local stone, which has a beautiful warm tone, and when the setting sun shines on the garden front, and lights up all the gorgeous gardenage, the effect is one that cannot escape the memory. Beyond the lake, in the landscape garden, this splendid picture is enhanced in charm by being reflected in the silver mirror of the water. How noble is the grouping of the structure will be seen to advantage in the picture



THE WEST END OF THE SALOON.

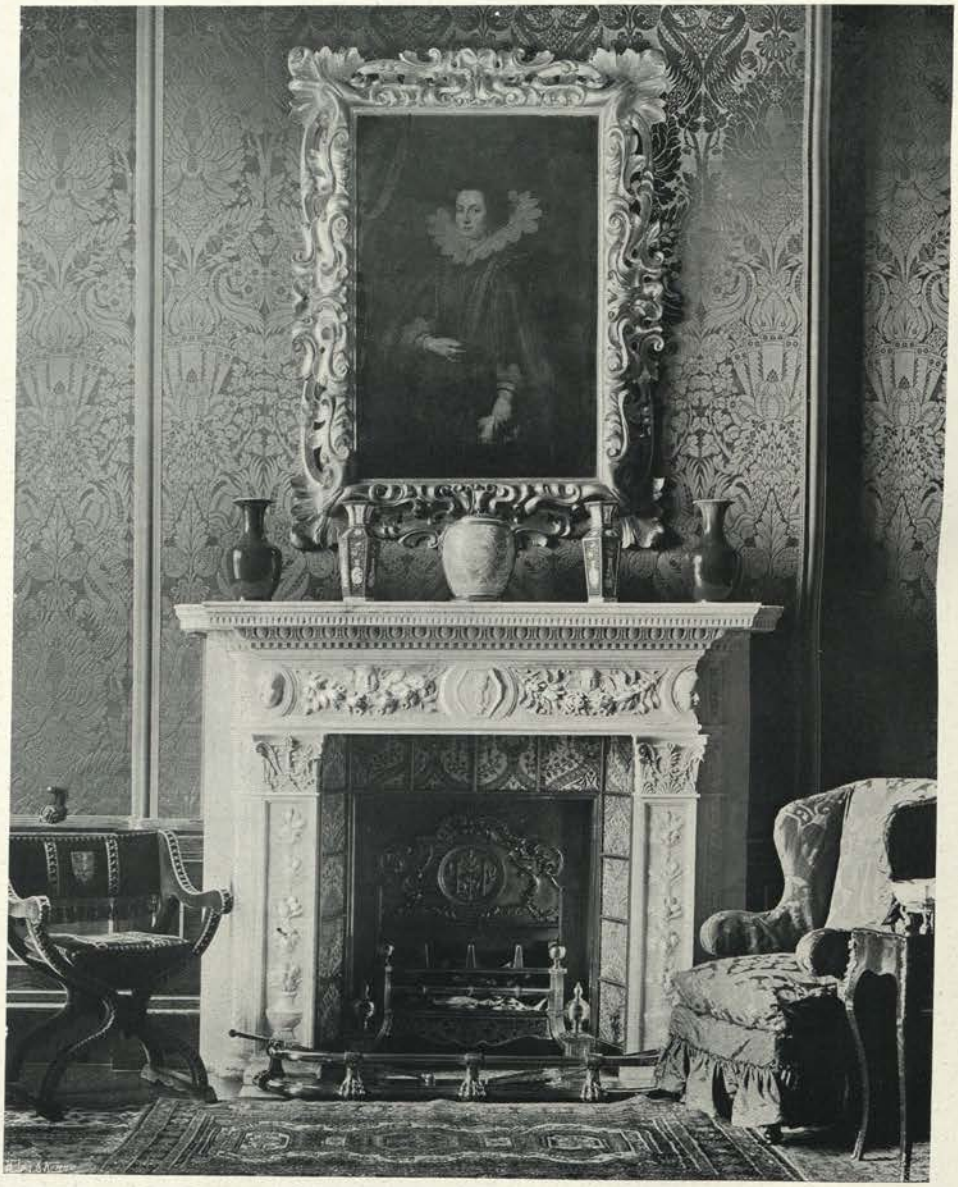
THE STUDIO CHIMNEY-PIECE.

of the east angle on the garden front; but wherever we look there is something to please and charm in the design.

Now let us notice the nobility of the interior, premising that through a fine ante-hall, adorned with splendid columns and pilasters of rare classic marbles, we reach the grand galleried saloon to which three pictures are devoted. The proportions are excellent and the adornments superb. Magnificent Gobelins tapestry, from designs by Nicholas Poussin, clothes the walls with rich and harmonious colour. The floor is of polished oak, the ceiling is rich and the great chimney-piece, of Dutch origin, in glorious marbles, with sculptured panels, twisted pillars, arches, bust and urns, is a marvel of craftsmanship and skill. The bronze figures standing in the place of fire-dogs are remarkably graceful and beautiful, and there is much other rich work in metal in the noble apartment. The furniture is mostly Italian, and includes some very interesting examples. There will be noticed at the end of the hall, standing between the two enriched doorways and fluted Corinthian pilasters, a canopied throne, which has a history. It was the custom of the Italian princes to have in their houses such thrones of honour to be used as the *sedia* of the Pope when he visited them; and this particular specimen was a present made by the Medici to the Strozzi on the occasion of a double wedding between the sons and daughters of the two houses. We might go on describing the beauties of the interior of Westonbirt, but we shall leave the pictures to tell much of the story. There are spacious drawing-rooms and libraries—for Captain Holford has a fine collection of valuable books — and the French boudoir is charming in its grace and gaiety. The style is a free treatment of the Corinthian, with archings in the walls, a sculptured and enriched cornice and a delightful painted ceiling taken from a water-colour design by one of the great Spanish artists. The dining-room, studio and other apartments are not less excellent, and a splendid stairway leads up from the grand corridor to spacious suites of rooms above.

Although Captain Holford's main collection of pictures is contained in the gallery at Dorchester House, Park Lane, many fine examples of the old masters are also to be seen at Westonbirt. Among the most important are a beautiful "Nativity" by Moretto, two Rembrandts, being portraits of himself and of the wife of Justus Lipsius—both of these pictures are from the Fesch collection; two striking portraits by Sustermans, a beautiful "Adoration of the Shepherds," by Bonifazio Veronese, "Diana and Actæon," by Paolo Veronese, one of the few small landscapes from the brush of Domenichino, "The Assumption," a girl's head, and a "Magdalene" by Murillo; two Claudes, formerly known as the Methuen Claudes, a beautiful portrait by Tintoretto, works by Joseph Vernet, Guardi and Gaspar Poussin, a magnificent "Holy Family" by the artist known as the Master of the

"Death of the Virgin," after the Dutch school; three pictures by Teniers, including the "Triumph of Venus," and the beautiful picture known as "Le Diamant de la Curiosité," by Nicholas Berchem; "The Pedlar," a lovely little picture by Frans Mieris, and some of those exquisitely-painted birds for which Hondecoeter was famous. English artists are represented at Westonbirt by a portrait of the Duke of Hamilton by William Dobson, others by Opie, Allan, Ramsay and Romney, and a three-quarter-length painting of a Viscount Castlereagh by Sir Thomas Lawrence, which was presented by Lord Castlereagh to the late Mr. Holford's father. There are two fac-similes of this picture, one in the Waterloo Gallery at Windsor, and the other at Londonderry House. With these brief and inadequate notes on the Westonbirt pictures we must conclude our account of the beauties of the house.



THE ANTE-LIBRARY.

CLOUDS,

SALISBURY.

CLOUDS is one of the most interesting of our great modern dwellings ; interesting in its position, set as it is on the wooded edge of the Wiltshire Downs, over 600ft. above the sea ; interesting in its name, an ancient one, though the house is new. The Knoyle estate was bought by the Hon. Percy Wyndham, at that time member for West Cumberland, in 1876, a large tract of downland overlooking the Blackmoor Vale to the south-west, and bounded to the south-east by the Fonthill Woods, of which Clouds, with its great trees, is, as it were, the continuation and crown. In the eighteenth century it belonged to a family of the name of Still, who were intimate with Beckford, the celebrated author of "Vathek" and owner of Fonthill, and it is said that the planting round the house and in the park was done under his direction ; but when Mr. Wyndham bought it it had already passed to the Seymours of Knoyle, and formed the most beautiful part of their domain.

The site is one pointed out by Nature for a fine abode. It stands overlooking the wide wooded valley of Knoyle, and yet screened from the south-westerly gales by still higher slopes of rising ground ; and it required but little spade-work to give it the full space needed for the present house and grounds. The plan of these is a very generous one, both in its main

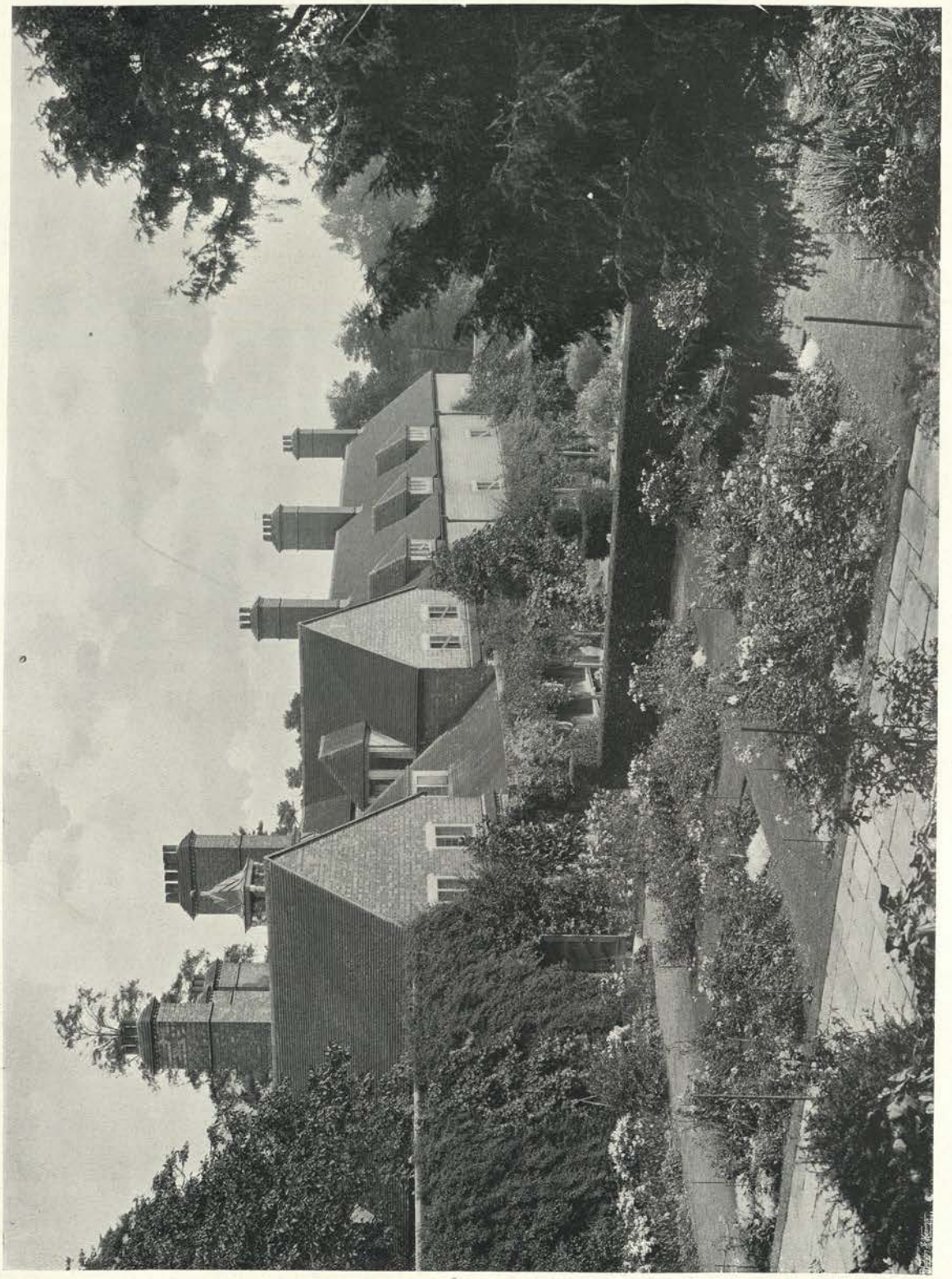
THE EAST FRONT.

design and, above all, in its inner details, which are probably the most thoroughly thought out of those of any house in England, its architect being the most conscientious of house-builders, Mr. Philip Webb, and Clouds the crowning labour of his life.

THE WEST FRONT.

Mr. Webb's position as an architect needs here some word of definition. It is, of course, unnecessary to say that he stands in the first rank of his profession. His name though it has never been prominently before the world with any great public construction, is one reverenced by the craft and worshipped by not a few of the best architects of the rising generation. He was for years the intimate friend of Morris, Rossetti and Burne-Jones, and it was to him that Morris came for the design of the Red House he built on Bexley Heath in 1859. This was at the time a quite heroic innovation, for it was absolutely the first attempt in an age of stucco and slate roofings to return to the plain brickwork, uncoated either with paint or plaster, and the tiles of earlier times. These are the commonplaces of our domestic architecture now; but then it needed a courage not to be

THE SOUTH-EAST CORNER.



FROM MRS. WYNDHAM'S DRESSING-ROOM.

found outside the narrow circle of the pre-Raphaelite brotherhood to build anything but a square box of such materials. Webb's design was fanciful and elaborate, and of a conscientious solidity then unknown to builders; and the first impulse, therefore, of all our modern house architecture in England is justly ascribed, by those who know, to Philip Webb. The Red House was his earliest creation; Clouds, if not the latest, was his most complete; and it is beyond a doubt that it is on the recognition of its super-excellence as a type of the best Victorian architecture that his ultimate fame will rest.

We do not propose to attempt any elaborate description of the exterior of the house, for that is sufficiently given by the photographs. Its material is the green sandstone quarried in the neighbourhood. This is employed for the first and second storeys, while the third or attic floor is of brick with a tiled roof. Its interior, however, needs a word of more praise than the

THE HALL.

STAIRCASE DESCENT, WEST CORRIDOR.

photographs can give, and it is only in the power of those who, like the writer of this monograph, have been inmates under its roof, and who have experienced its many liveable qualities, to make known a tithe of these. The living-rooms are models of dignified simplicity, a little plain maybe, according to our ideas of modern ornament, but of that exact proportion which is in itself the greatest and purest pleasure to the eye a room can give. Nor even in the hall, where structural effect is most conspicuous, is there anything aggressive or of a character to compel attention. The woodwork is chiefly of plain, unpolished oak, and the walls are white throughout, and the impression given is only not one of bareness because of the fine plaster-work which enriches frieze and ceiling. This is the truest decoration of a house if one is not to weary of its beauty, and there is a certain parsimony of colours which more than any paint is an enrichment to the eye. There are very few curtains, and those chiefly Morris tapestries of various blues, the hangings in the drawing-room being simply white. There is

THE DRAWING-ROOM.

THE MORNING ROOM.

THE NORTH END OF THE CORRIDOR.

PART OF THE DINING-ROOM.

no elaboration either of design or contrast, and the Morris carpets are the only luxury of colour. This wise austerity is a notable and very noble feature of the house, as viewed for the first time. To one who comes to know it better, the detail of its decoration throughout, even to the attics, is wonderfully beautiful and complete. The vaulted corridors on the first landing round the central hall suggest a convent cloister, though bright and cheerful and full of light. The chief bedrooms all open out of this corridor, and in our opinion are perfect in form, decoration and above all in comfort and convenience. Here the architect's infinite ingenuity and patience seems to have spent itself with a prodigality of care everywhere apparent. It accounts for the

six years devoted by him to the building of the house, a long labour of love which occupied him wholly, to the exclusion of all other work.

A word or two about the gardens, which, like all the rest of Clouds, have a character of their own, suggestive of dignity rather than pretence. On the east side the garden is formal, enclosed by yew hedges, the design of which was given by Mr. Alfred Parsons. A garden to be enjoyable should not, we think, be any larger than its owner's mind; we mean that it should be possible for its owner to know personally each bush and tree and flower, and understand their individual wants. Where flowers are multiplied beyond this point, they become of no more interest than so many flocks of sheep, objects, it may be, of pride, but no longer of pleasure, to their owner. Nothing of this ostentatious kind is noticeable at Clouds; here, not a rose blossoms but with the owner's knowledge, not a lily withers but to the owner's grief. Mrs. Wyndham lives in intimate sympathy with all, and orders all daily for their good. The small inner garden, with its old Wiltshire straw-thatched wall, has been kept intact, and is filled with spring flowers, bulbs, cyclamens and magnolias. It is much valued by the owners as giving a certain character that connects the new with the old, and which was never overlooked by the architect, who brought the house into wonderful unison with its old surroundings. The house had not long been completed when, in January, 1889, it was burnt to the ground; but it was rebuilt and reoccupied within three years of its destruction, on the exact lines of the original plan.

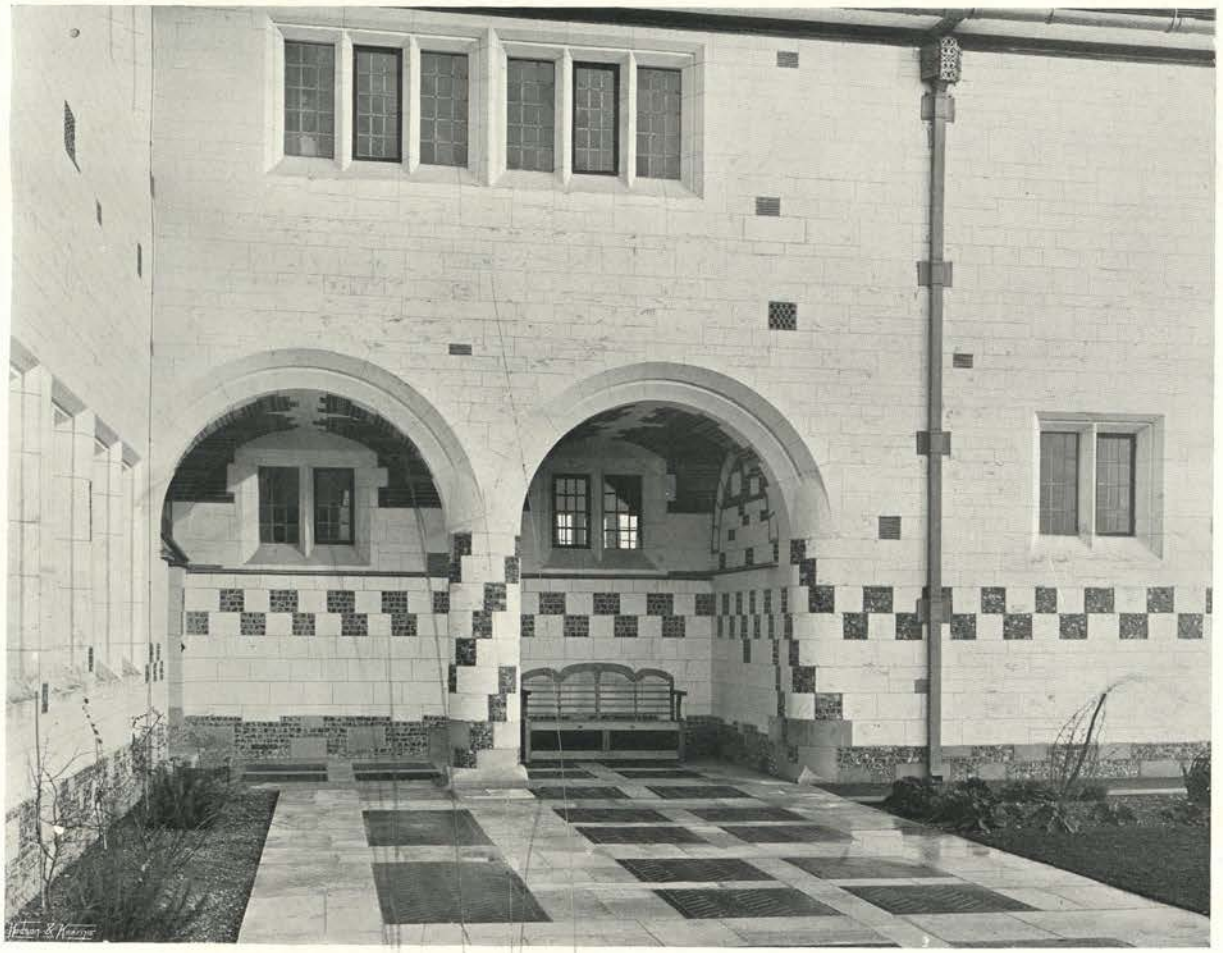
A PORTION OF THE WEST FRONT.

MARSH COURT,

HAMPSHIRE.

THE road from Stockbridge to Marshcourt, leading through the reedy, flat water-meadows that fringe the Test, with large, silvery willows dotted over them, and beds of fragrant meadow-sweet bordering the way, is extremely pretty, but it scarcely promises a fine site for a building. There is an entire absence of bold features, and the slopes enclosing the valley are low and undulating. By and by, however, a spur of hill on our left detaches itself, and juts forward into the valley. It is not much more than a knoll, but in this country of low curves and horizontal lines it tells with some boldness, and it commands a fine view. On this stands the house, its tall tile gables and a portion of its white walls, with mullioned windows, visible from the road below, backed closely by a dense oak wood on the further side.

Before attempting a description of the house, we will explain the manner in which the rather peculiar site has been utilised. The projection of hill is itself of but small extent. Probably from the oak wood on one side to the slopes that break down abruptly to the valley on the other is not more than four or five acres altogether. There is every danger that a large house built on so narrow and circumscribed an area might have the appearance of having been dumped down at hazard, with an insufficient natural and scenic preparation for it. This danger has been overcome by a system of terraces by which the building is supported, and which

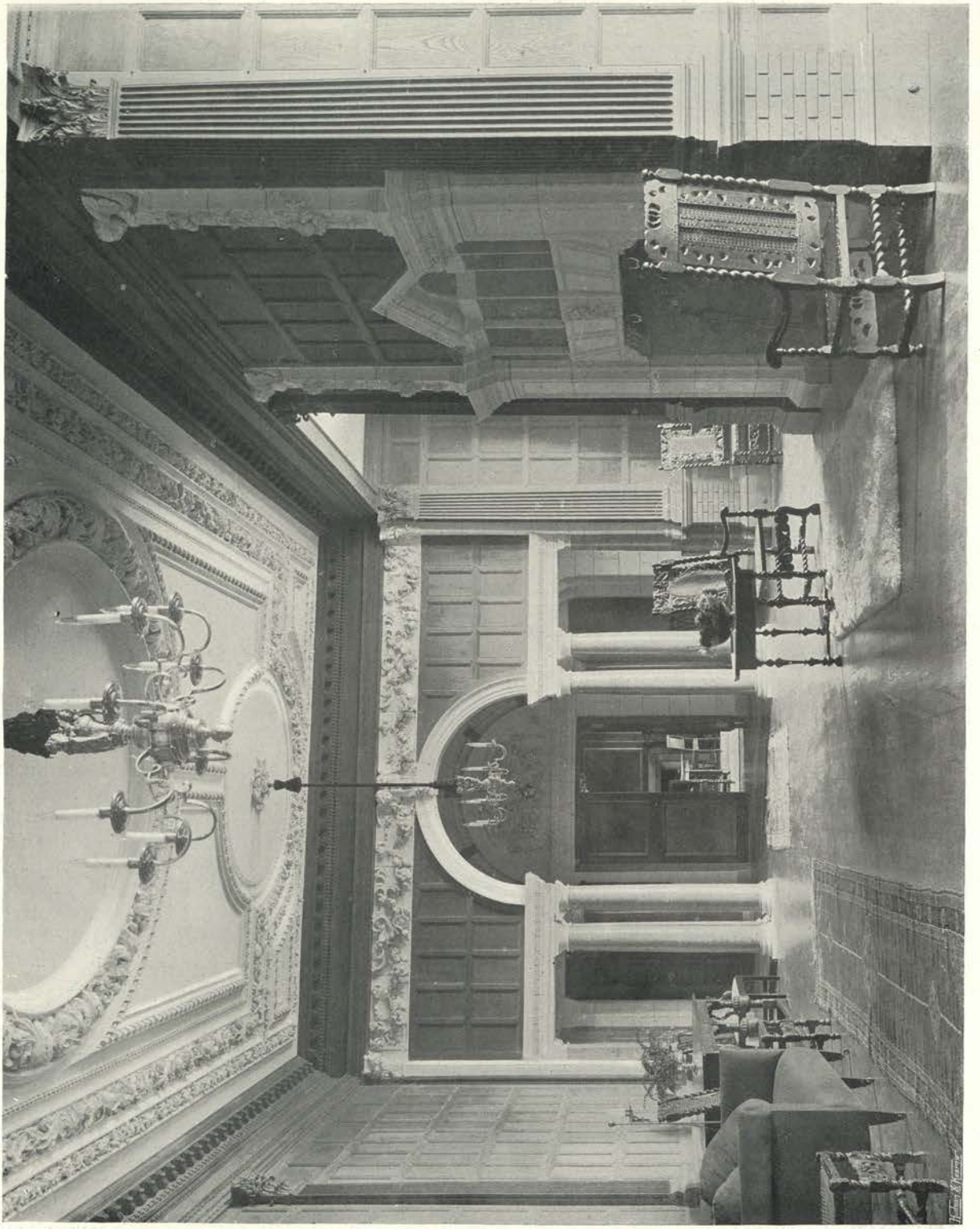


THE LOGGIA.

THE SOUTH TERRACE.

THE STAIRCASE.

THE HALL, LOOKING WEST.



THE HALL, LOOKING EAST.

themselves constitute a work of architectural significance. They occupy all the space between the house itself and the edge of the descent, and, however insignificant this space might seem if laid out in ordinary gardens, it assumes dignified proportions enough when arranged in ordered terraces on different levels, with flights

ASCENT TO FISHING ROOM.

of steps leading from one to the other, little lawns of green turf set in stone, borders of brilliant flowers, and pergolas, and sundials, and graceful balustrades in storeys, rising one above the other. So utilised, the site, though small, achieves a dignity, even a stateliness, of its own; and the walls of the building, which would seem absurd and irrelevant if they stood on the natural slope of the knoll, rise

AN UPPER STAIRWAY.

appropriately enough out of a rich setting of stone, which has carried the influence of the architecture into surrounding Nature until the very hill itself on which the building stands seems to have entered into the architect's designs.

It is usually the case that, when a thing is well set off, it is worth setting off well; for the same knowledge of effect will guide a man both in the creation of his work of art and in the placing and displaying of it, and certainly Marshcourt deserves its fine setting and can justify it. As to the style in which it is built, it may in its essentials be described as English of the sixteenth century. It admits, no doubt, a good many motives and ideas of other times and nations. The Renascence has affected it considerably. There is a hint or

STAIRCASE FROM BILLIARD-ROOM.

THE BILLIARD-ROOM.

two of Dutch influence, and the ceiling of one vast bedroom, at least, is decorated with bands of pure Byzantine design. But these are the merest details. The spirit of the whole is the spirit of English sixteenth century work, of Tudor, that is to say, and Elizabethan. If the reader will glance at the photographs which accompany this description he will easily perceive why on this point it is possible to speak with confidence. What we get, in all the rooms and walls and windows and chimney-pieces and stairs and ceilings of Marshcourt, is the sixteenth century massiveness, directness and strength, the sixteenth century love of natural contrasts and plain effects and native material. The hall is the only room in which the Jacobean influence assumes any real importance. There, what with the clusters of Doric columns supporting the archway, the fluted

THE HALL SCREEN.

CORRIDOR, FIRST FLOOR.

pilasters with their Corinthian capitals and the classic entablature running round the room, it certainly is of importance. Yet even there the massiveness of treatment and plainness of oak panelling counteract the classic effect, and as we advance up the hall and open up the panelled wall and tall mullioned window on our left, as is well shown in one of the photographs, the impression of Tudor massiveness and plainness resumes its sway.

And this is the impression that goes with one from room to room. In the passages, staircases and galleries this plainness and massiveness of treatment are conspicuous. There is nowhere a trace of the Renascence ostentation, of the Renascence love of pomp for pomp's

DINING-ROOM.

sake, of the Renascence arrogance and exclusiveness. Much as we are all indebted, no doubt, to the refinement and the keen perception of effect which the early Renascence developed, it will not be denied that the coming of the Renascence deprived us of a good deal that had value. It deprived us of that home-grown, native art which was in some respects rude, perhaps, but which was at least forcible and direct in all its methods and entirely honest and sincere in its convictions. It is the main attraction, as it seems to us, of Mr. Lutyens' work that he has attempted to revive these methods and these ideals. We are never very far from humbug and pretence when we lose touch of native character, native scenery and native material, and to regain touch with those things means invariably to regain a strength and certainty of treatment and the capacity for making plain things tell. The reader, from the accompanying photographs, will easily identify these qualities in the architecture of Marshcourt. He will feel how absolutely familiar and English it all is, and at the same time he will feel how simple and telling is the effect. The truth is, the two go together.

THE DRAWING-ROOM.

Architecture is essentially a national art ; and though a certain refinement may be learnt by independent thought and foreign study, yet the main structural forms and features must, if the art is to retain, or regain, strength and simplicity, be of native growth and origin, and Mr. Lutyens' work has the merit of being thoroughly English.

As regards the decoration, the reader should pay particular attention to the hall, of which there are no fewer than three photographs, as well as to the one each of the drawing-room and billiard-room. The most prominent features of structural decoration in the hall are the two massy panels in white chalk, sculptured with garlands, that cross the room at either end, having white angle-pilasters prepared for their special reception. Chalk is the building material used throughout the house, and not only is it used for the walls, but for many of the more decorative portions as well. The whole building is, in fact, an illustration of the virtues of chalk ; but these two hall panels may be taken as a kind of culminating honour and compliment paid to it, showing off as they do, with deliberate and unmistakable emphasis, the richness of its texture and its high decorative capability. These pure white panels, inlaid in the natural grey of the oak wainscoting, claim a decided and immediate attention. But here again the rule that when you see a thing well set off, it is worth setting off well, holds. The quality of the carving is wonderfully fine, as may quite well be seen in the illustrations. The reader may well take a magnifying glass and look into the extreme tendrils to left and right of each panel ; they are the same as those carved in wood over the drawing-room fireplace, and it is a pleasure to find that there exist in England to-day workmen who can do such work. It will be noticed that over the garlands of flowers are clusters of reed ends, such as grow by the acre in the water-meadows you see from the windows. Mr. Lutyens took a particular interest in working into his designs the plants and flowers of the neighbourhood, a fact which is worth mentioning as bearing out the plea of the entirely national character of his work.

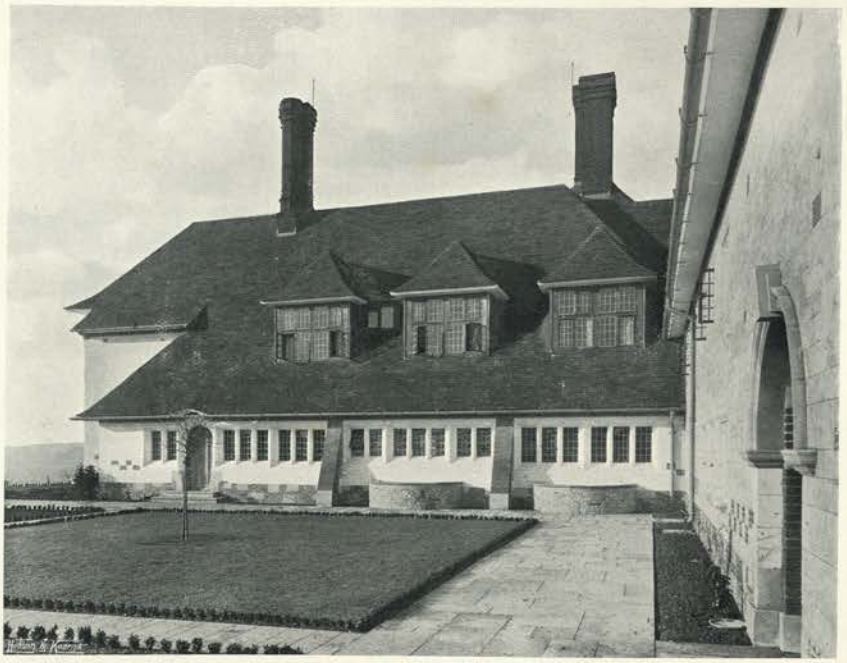
ENTRANCE HALL.

Whether, however, the architect has acted wisely in decorating the ceilings of all his downstair rooms with their present heavy sculptured wreaths is not so certain. For not only is there a certain monotony in passing from room to room, and finding in each case the chief attention directed to the same feature, but, when this feature is the ceiling, which it is naturally not very easy to look at, the effect is the more uncomfortable. Moreover, the sculpture itself is rich rather than clear in design,

which makes it the harder to decipher. Apart from this the decoration and treatment generally of the whole interior shows such restrained and careful taste that it is a pleasure to sit and study each separate room and wall and doorway and fireplace. Much use is made of brickwork and of thin Roman tiles, which are used both structurally and, in herring-bone patterns, decoratively. The effect is always admirable, and perfectly in keeping with the robust and virile character of the architecture. There is a complete absence of, what one meets with so frequently in modern work, an over-anxious and ingenious originality. The architect's solicitude and care has been extended to every detail, to the setting of every stone. It would be true to say that every square foot of the building has been the object of his strict consideration. But it is only after attentive study on your own part that you find this out. The effect of the whole is simple to plainness; but look close, and in the finish of every detail, and even in the setting of the courses of the masonry, you will note indications of patient thought and a knowledge how to extract the best results from the simplest means.

The arts and crafts are, as we know, inseparably linked together, and decline or flourish in unison. But the position of architecture in the group is peculiar. It is not so much one among several activities as a framework or setting within which the rest find their allotted places and functions, and in obeying the main purpose of which they achieve unity. Thus architecture has always struck the keynote of artistic enterprise. The refinement and magnificence of eighteenth century classic architecture, combined with the utter lack in it of any popular or national sentiment, are qualities which are carried down through every degree of craftsmanship, and mark the whole artistic movement of that day as merely a class movement, while in the same way the national vigour embodied in Gothic architecture gives character to every atom of the industrial work of the time. Architecture, in short, is our gauge and standard of artistic vitality, and it is therefore a matter of much interest and significance to watch, as we may in these days, the gradual rise of a style which, in its plainness and simplicity, its strength and sincerity, reveals something of a genuinely national character. It is impossible not to be struck by the resemblance in style between this new national architecture, as we hope it may turn out to be, and the furniture and work generally of the modern school of craftsmanship, and such a resemblance is certainly the best possible omen for the future of art in England.

To this new style Marshcourt emphatically belongs. Already the pleasant Hampshire scenery is taking the new building to itself. Old yew trees against the white give a contrast familiar to one in this part of the country, the masonry begins to mellow in the moist wind, and the new house is becoming part and parcel of the old landscape.



EAST COURT.

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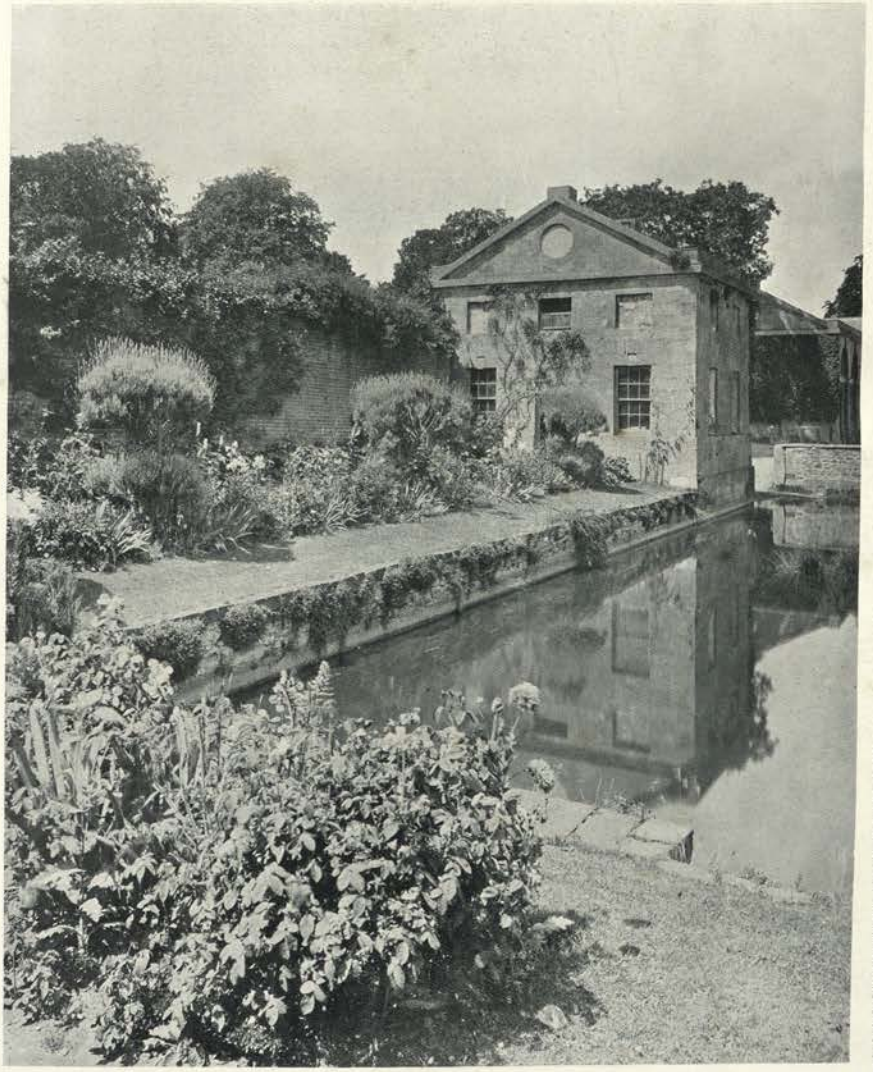

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